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ॐ श्रीकालिदासविरचितं  
अभिज्ञानशकुन्तलं नाम नाटकं ॥

# ŚAKUNTALĀ ;

OR,

562-44

ŚAKUNTALĀ RECOGNIZED BY THE RING,

A SANSKRIT DRAMA,

IN SEVEN ACTS,

BY KĀLIDĀSA ;

THE DEVANĀGARĪ RECENSION OF THE TEXT,

NOW FOR THE FIRST TIME EDITED IN ENGLAND, WITH LITERAL ENGLISH TRANSLATIONS OF  
ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY.

BY

MONIER WILLIAMS, M.A.,

PROFESSOR AT THE EAST-INDIA COLLEGE, HAILESBURY; MEMBER OF THE ROYAL ASIATIC SOCIETY;  
FORMERLY BODEN SANSKRIT SCHOLAR IN THE UNIVERSITY OF OXFORD.

C / o  
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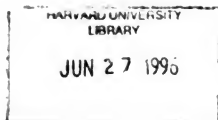
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1873, Oct. 10.  
Life of  
Charles Eliot Norton,  
of Cambridge.  
(76. 11. 1846.)



TO

HORACE HAYMAN WILSON, Esq., M.A., F.R.S.,

RODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD,

ETC., ETC., ETC.,

WHOSE GENIUS, LEARNING, AND EXAMPLE, HAVE GUIDED AND PROMOTED

THE STUDY OF SANSKRIT LITERATURE

IN ALL PARTS OF THE WORLD,

THIS VOLUME,

IS GRATEFULLY DEDICATED

BY

AN OLD OXFORD PUPIL.

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## P R E F A C E.

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IN the following pages I have endeavoured to furnish the Oriental Student with a correct edition of the most celebrated drama of India's greatest dramatist. Strange to say, no edition of the text of the "Śakuntalā" has ever before been published in England. Yet no composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counterworkings of its conflicting feelings,—in short, more entitles him to rank as "the Shakespeare of India." Nor, in comparing him with our own great Dramatist, should we fail to remark the command of language exhibited by the present play. In this respect the singular flexibility and copiousness of Sanskrit may have even given him the advantage. On the Continent, the "Śakuntalā" has been studied and admired, not only by oriental scholars who possess a correct edition of the text, but by the general public, who enjoy the advantage of good translations; insomuch that Goethe, Schlegel, and Humboldt have all expressed their admiration of this masterpiece of the Hindú Poet. Goethe's four beautiful lines, which appeared in 1792, are—

"Willst du die Blüthe des frühen, die Früchte des späteren Jahres,  
Willst du was reizt und entzückt, willst du was sättigt und nährt,  
Willst du den Himmel, die Erde, mit einem Namen begreifen :  
Nenn' ich Sakuntalā, Dich, und so ist Alles gesagt."\*

\* Thus translated for me by Professor Eastwick :—

"Wouldst thou the young year's blossoms and the fruits of its decline,  
And all by which the soul is charmed, enraptured, feasted, fed,  
Wouldst thou the earth and heaven itself in one sole name combine?  
I name thee, O Sakuntalā! and all at once is said."

Augustus William von Schlegel, in his first Lecture on Dramatic Literature

In England, on the contrary, we have depended for our knowledge of the "Śakuntalā" solely on Sir William Jones' translation, which does not truly represent the original. The other great dramatic work of the same Poet, the "Urvaśī" or "Vikramorvaśī," is indeed known to the public by the admirable translation of Professor H. H. Wilson; but, with the exception of my own edition of this play, published at Hertford, and intended merely to meet the wants of the lecture-room until I should have leisure to perfect it on the same plan as the present volume, no edition of the text of either play has ever been printed in this country. Nor have other Sanskrit dramas, in spite of the interest excited by Professor Wilson's translations, received more attention at the hands of English editors of Oriental works. Only one other play, the "Vīra-charitra," edited by Dr. Trithen, can be reckoned among the many important publications that have issued from the presses of our Oriental printers. Possibly our backwardness in editing the text of these compositions, may be attributed to our accidental preference for other productions in a language, which has surprized the world by the variety of its literary treasures, and by the new direction it has given to philological study; or, perhaps, to our acquiescence in the Calcutta

(translated by Black), says:—"Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe, that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (nataks) hitherto known to us is the delightful Sakuntala, which, notwithstanding the colouring of a foreign climate, bears in its general structure such a striking resemblance to our romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by Jones, the English translator, if his fidelity were not confirmed by other learned orientalists. In the golden times of India, the representation of this natak served to delight the splendid imperial court of Delhi."

Alexander von Humboldt, in treating of Indian poetry (Kosmos, translated by Prichard, vol. ii., p. 38), observes: "The name of Kalidasa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramaditya, and was, therefore, cotemporary with Virgil and Horace. The English and German translations of the Sakuntala have excited the feeling of admiration which has been so amply bestowed upon Kalidasa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place amongst the poets of all nations." In a note (p. 114), he says: "Kalidasa, the celebrated Author of the Sakuntala, is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvasi, is one of the most beautiful and poetical productions which have appeared in any time."

editions (now out of print), published under the authority of the Committee of Public Instruction, and printed at the Education press.

So far as I can collect, the actual extent of our knowledge of the Hindú Theatre—whether acquired through English translations, or the printed editions of foreign countries—may be thus stated. Seventy years have elapsed since Sir W. Jones discovered that there existed in India a number of Nāṭakas, or Sanskrit dramas, many of them of great antiquity; some abounding in poetry of such undoubted merit, and in pictures of Hindú life and manners so charming and faithful, as to render them prizes of the greatest value to all classes of literary men. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the “Śakuntalā,” which he was told was the most popular among the natives. Unfortunately the Paṇḍits omitted to inform him that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a curious and perplexing result,—not, however, unexampled, as has since been proved by the two-fold version of the “Rāmāyaṇa,”—namely, that the various manuscripts separated themselves into two groups or classes: the one class embracing all those in Devanāgarī writing, which, without perfect uniformity, had still a community of character; the other, all those in Bengālī.

German scholars distinguish these two classes of manuscripts by the names “Devanāgarī recension” and “Bengālī recension,” which terms may conveniently be adopted. The Devanāgarī recension is the older and purer: the Bengālī, however, must have existed at least 400 years, since it is followed by the “Sāhitya-darpaṇa,” one MS. of which bears the date 1504 of our era. The MSS. of the Devanāgarī class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, would not designedly alter. On the other hand, the copyists in Bengal have been Paṇḍits, whose *cacoëthes* for emending, amplifying, and interpolating, has led to the most mischievous results. The bold and nervous phrasology of Kālidāsa has been either emasculated or weakened, his delicate expressions of refined love clothed in a metreticious dress, and his



ideas, grand in their simplicity, diluted by repetition or amplification. Many examples might be here adduced; but I will only refer the student to the third Act of the Bengálí recension, where the love-scene between the King and Śakuntalá has been expanded to five times the length it occupies in the MSS. of the Devanágari recension, and the additions are just what an indelicate imagination might be expected to supply. Even the names of the dramatis-personæ have been tampered with: the King Dushyanta is changed into Dushmanta; Anasúyá into Anusúyá; Vátáyana into Párvatáyana; Sánumatí into Mīsrakeśí; Taralíká into Pingaliká; Dhauamitra into Dhanavṛiddhi; Márkaṇḍeya into Sankochana.

Unfortunately, it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained about sixty-five years since, the first incorrect knowledge of this, the first Sanskrit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced, after immense labour, at Paris, in the year 1830, by M. Chézy. He deserves great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengálí recension, and has no more value than Sir W. Jones' translation. It abounds also in typographical and other more serious errors. An edition of the "Śakuntalá" was subsequently printed in Calcutta, also from Bengálí MSS., and in the Bengálí character, by Prema-chandra, dated Śáka 1761, or A.D. 1839.

It was reserved for Dr. Otto Bochtlingk to be the first to edit the Devanágari recension of this play at Bonn in the year 1842. No other edition of the text of this recension has been published until the present time; and in England even the Bengálí text has never yet appeared.

The translations of this play which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are,—first, the French of M. Chézy; subsequently, the German of Hirzel, Rückert, and Bochtlingk; a Danish translation by Hammerich; and, very recently, another German translation in prose and verse, by Meier: not to speak of Danish and Italian versions of Sir W. Jones' English.

I propose myself very shortly to offer to the public a free

English translation, in prose and verse, of the Devanāgarī recension of this drama.

Of the "Vikramorvaśi," the twin play of the "Śakuntalā," two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bolleusen: an edition of this play was also brought out in Calcutta, which is now out of print. Translations by Hoefer and Hirzel have been published in Germany. The "Mālavikāgnimitra," also attributed to Kālidāsa, has been edited at Bonn, by Tullberg, but the notes and translation which were promised, have not yet appeared. The "Mṛichchhakaṭi," supposed to be the oldest Sanskrit play extant, has been well edited in Germany by Stenzler, and in Calcutta. From the Education-press of Calcutta have also issued editions of the "Mālatī-mādhava," "Uttara-rāma-charitra," "Mudrā-rākshasa," and "Ratnāvali," all of which, as well as the "Vikramorvaśi," have been translated into English prose and verse by Professor Wilson. The poetical merit of these translations must always secure for them a high degree of favour; and the Essay prefixed to them affords copious and valuable information on the Dramatic System of the Hindūs. It should be mentioned that a literal English prose translation of the "Vikramorvaśi" by Mr. Cowell, has recently issued from the press of Mr. Austin, of Hertford. The allegorical philosophical drama "Prabodha-chandrodaya" has been edited both in Calcutta and in Germany, and the "Mahā-nāṭaka," or "Hanūman-nāṭaka," (a dramatic history of Rāma-chandra, attributed to the monkey chief Hanumān) in Calcutta. Part of the "Dhūrta-samāgama" will be found in Professor Lassen's "Sanskrit Anthology." Professor Wilson, in the appendix to his "Hindū Theatre," has given interesting abstracts of some unedited plays. Beyond this, as far as I can recollect, nothing very important has been effected either in England or abroad in relation to the Indian Drama.

I am bound to acknowledge that I have made free use of Dr. Boehtlingk's edition of the text of the "Śakuntalā" in preparing the following pages for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I have discovered many better readings, corrected some errors, and introduced much original matter in the shape of annotations. In point

of fact, Dr. Bochtlingk's edition does not adapt itself to the exigences of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain perplexing corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres, and to interlineate the Sanskrit interpretation of the Prākṛit passages.

In the Hindú drama, as is well known, the women and inferior characters speak in Prākṛit, which is a kind of provincial Sanskrit, that is to say, Sanskrit stripped of its artificial construction and softened, as Latin is softened into Italian. The Paṇḍits, with their usual subtilty, subdivide Prākṛit into a great variety of different kinds, assigning particular dialects to particular characters: there is, however, but one Prākṛit, properly so called, although specimens of the varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this Play [see page 216, note 2]. Without discussing the question whether Prākṛit was ever the spoken language of India, it is certain that many of the dialects at present spoken have been derived from Sanskrit through the Prākṛit, and that the latter is often the key to the changes which Sanskrit words undergo in passing into the Hindú vernacular tongues. This, in my opinion, is of itself a sufficient reason for not displacing the Prākṛit by the Sanskrit interpretation, even if it were not part of "the warp" (to borrow a German idea) of the composition. On the other hand, the same reason makes it desirable that the Sanskrit interpretation, instead of being removed to the foot of the page or to the end of the book, should rather be exhibited in such close juxtaposition with the Prākṛit that both may be comprehended at a glance. I have therefore interlineated the Sanskrit, giving the Prākṛit the upper line, and distinguishing it by red ink (though from the novel nature of the experiment the red is not always so distinct as could be wished), and accommodating the Prākṛit words to their Sanskrit equivalents by relaxing the rules of Sandhi applicable to the latter.

In the method I have adopted of separating Sanskrit words by the free use of the *virāma*, I submit that I have taken a most reasonable license, for which all students will be grate-

ful. Dr. Boehtlingk considers the *virāma* a mark of punctuation, and does not approve of its use except at the end of a sentence. He holds that the *virāma* and the single perpendicular line generally used for punctuation originally only differed in one respect—that the former denoted a pause after a consonant, the latter, after a vowel. He therefore dispenses with the *virāma* almost entirely. Doubtless this system may be advantageously carried out in India, where it has always commended itself to the Paṇḍits, as tending to reduce the labour of writing, but I have constantly observed that the Hindú practice of joining every word operated on by the rules of combination is perplexing even to the readiest European apprehension. The student has already sufficient obstacles to surmount in the Devanāgarī character, and in the rules of Sandhi. Why should an unnecessary difficulty be superadded? and why should not Sanskrit avail itself of the improvements in punctuation which are now universally employed to facilitate the act of reading? By creating needless hindrances, colour is given to the prevalent exaggeration respecting the difficulty of this language. The Latin scholar, if acquainted with the laws of euphony, would not be embarrassed by the sentence *Uby ad Dianæ venerit itav at sinistram* (euphonically changed from *Ubi ad Dianæ veneris ito ad sinistram*): but he would, I think, be unnecessarily hindered if this permuted sentence were linked together according to the Indian system followed by Dr. Boehtlingk—*Ubyaddianæ veneriritavatsinistram*. Nor can I understand why the mere spaces left between the words in the first case should be deemed inconsistent with euphony. If these spaces are only to be effected in Sanskrit by extending the legitimate functions of the *virāma*, the invention of other marks of punctuation, and the facilities afforded by modern typography, ought to leave us free to do so. In other languages, where the rules of combination prevail partially, no such union of words euphonically affected is deemed necessary. Thus, in English, we do not write ‘aneagle’ because the euphonic *n* is affixed to *a*; nor ‘theagle’ because, in poetry, the final *e* of *the* has to be rejected. The only cases in which I have not ventured to separate distinct words operated on by Sandhi, are when two vowels blend into one, and when final *u* and *i* are changed into their corresponding semi-vowels *e* and *y*.

In regard to the text of the present drama, if I have succeeded in producing a more correct edition of the Devanāgarī recension than that of Dr. Bochtlingk, the merit is due to the more ample materials at my command. I have taken care to avail myself of Dr. Bochtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I have arrived at similar results, because I have had access to all the materials whence his *Apparatus Criticus* was composed. More than this: Dr. Bochtlingk tells us that his edition was not prepared from original MSS., but that Professors Brockhaus and Westergaard having more or less carefully collated certain MSS. in the East-India House Library, and in the Bodleian at Oxford, and made only partial extracts from three native commentaries, handed over the results of their labours to him. All these MSS. and Commentaries have been placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage has been printed without a careful collation of all of them, and the three Commentaries have been consulted from beginning to end.

The MSS. which I have principally used, are:—

1. A MS. from the Colebrooke collection, and, therefore, from the Eastern side of India, numbered 1718.
2. A MS. from the Mackenzie collection, and therefore from Southern India, numbered 2696.
3. A MS. from the Taylor collection, and therefore from Western India, numbered 1858, dated Sāka, 1734.

All these belong to the East-India House Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw, of the Bombay Civil Service.

5. An old Bengālī MS. belonging to the Library of the East India House, numbered 1060.

6. A very old Bengālī MS. from Professor Wilson's collection in the Bodleian.

I have from time to time consulted other Bengālī MSS., but have rarely admitted readings from them, unless supported by some one of the Devanāgarī. Thus, the verses which I have inserted at the be-

ginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the Mackenzie collection.

The following are the three Indian Scholiasts :—

1. Kāṭavema, whose commentary, from the Mackenzie collection at the East-India House, is the only one in the Devanāgarī character. He was the son of Kāṭa Bhūpa, minister of Vasanta (who was himself the author of a dramatic work called “Vasanta-rājiya”), King of Kumāra-giri, a place on the frontiers of the Nizam’s dominions. He must have lived after the commencement of the sixteenth century, as he quotes Halāyudha, the author of the “Kavi-rāhasya” [see Westergaard’s preface to the “*Radices Linguae Sanskritæ*”]. This commentary is very corrupt; but where it is intelligible, is of great utility in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from Professor Wilson’s collection in the Bodleian Library, is on the Bengālī recension, and written in the Bengālī character. In many places it agrees with the readings of the Devanāgarī recension, or at least notices them.

3. Chandra-śekhara, whose commentary, belonging to the East-India House, is also on the Bengālī recension, and seldom does much more than repeat the words of Śankara. If this Chandra-śekhara is the same person as the father of Viśva-nātha, the author of the “*Sāhitya-darpaṇa*,” he probably lived sometime in the fifteenth century.

I have never failed to consult the three commentaries before deciding on the reading of my text, and have made their interpretations the basis of the literal translation I have given of the metrical part of the play.

All that is known of Kālidāsa, the author of the “*Śakuntalā*,” may be stated in a few words. He lived in Ujjayinī or Ujjein, the capital of King Vikramāditya, who flourished 56 years B.C., and whose reign is the starting-point of the Hindū Era called Samvat. He was one of the nine celebrated gems of that monarch’s court, the splendour of which is a favourite theme with Hindū writers in all languages. The other works attributed to him are the “*Vikramorvaśī*,” and “*Mālavikāgnimitra*,” before noticed; the “*Megha-dūta*,” or Cloud-messenger, a short but beautiful poem, which has been edited by Professor Johnson in England and

by Mr. Gildemeister at Bonn, and translated into English verse by Professor Wilson; the "*Raghu-vanśa*," a heroic poem, edited and translated into Latin by Stenzler; the "*Ṛitu-sanhāra*," edited and translated by Bohlen, a short poem on the six Seasons, each verse of which is like a medallion, giving a complete picture of some Indian scene; the "*Kumāra-sambhava*," a poem on the Birth of Skanda, the god of war, of which part has been lost; the rest, edited by Stenzler, and recently translated into English verse by Mr. Griffiths. The "*Śringāra-tilaka*," "*Prāśnottara-mālā*," "*Hāsyārṇava*," and "*Śrūta-bodha*," are also ascribed to Kālidāsa. The "*Nalodaya*," attributed to him, is certainly the production of a later epoch.

I have to express my acknowledgements to Professor Johnson, who has assisted me in revising the proof-sheets of this volume, and has aided me by occasional suggestions. I have also to thank Dr. Max Müller for some information connected with the Vedas.

Every credit is due to Mr. Austin, of Hertford, for the spirited manner in which he has undertaken the printing and publication of this and other Oriental works, and spared neither trouble nor expense in carrying them through the press.

M. W.

EAST-INDIA COLLEGE,

*July, 1853.*

## CORRECTIONS AND ADDITIONS.

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Page 12, line 1, for सूतः read सूत

Page 21, line 3 of the first note, after 'distanced,' add : 'in good qualities, [in beauties].'

Page 31, line 8 from bottom, for 'opposition' read 'apposition.'

Page 41, line 2, for मन्त्रयध्वं, read मन्त्रयेधे

Page 55, line 6 from top, carry back the <sup>२</sup> one letter, from क to झ

Page 89, line 4 from top, the *e* of *Śakuntalā-darśane* has dropped in part of the impression.

Page 91, line 14 from bottom, for 'venerable hermit,' read 'venerable parent.'

Page 113, note 2. With reference to this note, compare in Vikram., Act 1, *Chitrakākhā-dvītyāyāṁ priya-sakhīm Urvāśīm grihītāṁ viśākhā-sahitā iva bhā-garvān soma upasthītāḥ sa rājārāḥ*.

Page 115, line 7 from top of the note, for *anatilulita* read *atilulita*.

Page 126, line 12 from bottom; after *Raghu-vanśa*, vi., 83, add : 'This is confirmed by *Bhaṭṭi-Kāvya*, iv., 17, where the epithet *dwirada-ndasorāḥ* is applied to a female.

Page 179, line 18 from top, for 'Guhhyakas,' read 'Guhyakas.'

Page 223, line 2 from top, in a part of the impression the last syllable of *yama-sadanam* has dropped.

Page 249, note 1, add : Compare *Vikram.*, Act 2, *anguli-svedena me lup-yante 'ksharāṇi*.

Page 249, transpose the lines of the metre.



## ॥ अथ अभिज्ञानशकुन्तलं ॥

या सृष्टिः सधुर् आद्या वहति विधिज्जतं या हविर् या च होत्री

ये हे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वं ।

याम् आहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः

प्रत्यक्षाभिः प्रपञ्चस्तनुभिर् श्रवतु वस्ताभिर् अष्टाभिर् ईशः ॥१॥

1 ' (That visible form) which (was) the first creation of the Creator [*i.e.*, water]; (that) which bears the oblation offered-according-to-scriptural-rule [*i.e.*, fire]; and (that) which (is) the offerer [*i.e.*, the officiating priest who offers the oblation]; (those) two (visible forms) which define the time [*i.e.*, the Sun and Moon which cause day and night]; (that) which perpetually pervades all space, having [conveying] the quality (sound) perceptible by the ear [*i.e.*, æther]; (that) which they call the birth-place [womb, proximate cause] of all created-things [*i.e.*, the earth]; (that) by which living beings are furnished with breath [*i.e.*, the air]; endowed with [manifested in, known by] these eight visible forms, may *Īśa* [the supreme Lord] preserve you! ' The play begins and ends with a prayer to *Śiva*: see the last note in this book. After every relative pronoun some case of *pratyakṣā tannuḥ* must be supplied. *Sṛiṣṭir ādyā*: see *Manu* i., 8—10, *apa eva saśarja ādau*, ' (the creator) first created the waters.' *Vidhi-hutam*, *i.e.*, *veda-vidhānena agnau kṣiptam*: *Ch. Hotri*, *i.e.*, *dīkṣita-mayī tannuḥ*: *K. yajamāna-rūpā tannuḥ*: *Ch.* ' the Brāhmaṇ who is qualified by initiation to offer the oblation.' *Kālam vidhattak* = *samayam kurutak*: *Ch.*, = *śrijataḥ*: *Ś.* Hence the Sun is called *dīdṛkara*, 'maker of the day'; and the moon, *nīṣṭkara*, 'maker of the night.' *Sṛuti*, etc.: the Hindūs reckon five elements, viz., water, fire, æther, earth, and air. *Æther* [*ākāśa*] is held to be the vehicle of sound, or of that quality which is the object of perception to the ear: see *Manu*, i., 75, *Ākāśasya śabdam guṇam viduḥ*. *Vyāpya sthitā*, *i.e.*, 'keeps pervading.' Compare *vyāpya sthitam rodasi*: *Vikram*. *Sthā* is joined with an indecl. part. to express continuity of action. *Viśvān* = *prapañcam*: *K. Sarva-bhūta-prakṛtiḥ*: so reads *Kāṭavama* followed by my own MS., and supported by *Manu*, ix., 37, *Iyam bhūmir bhūtānām śāśvati yonir uchyate*, 'this earth is called the pri-

Verse 1. The metre is *SHAGDHARĀ* (variety of *PRAKṚITI*), in which there are twenty-one syllables to the half-line; each half-line being alike.

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### नान्द्यन्ते

सूत्रधारः ॥ नेपथ्याभिमुखम् अवलोक्य ॥ आर्ये । यदि नेपथ्यविधानम् अवसितं । तर्हीतिस्त्वावद् आगम्यतां ।

meval womb [*yonih* = *kāraṇam* : Kul.] of all created things' [such as trees, etc. : Kul.]. The other MSS. have *sarva-vīja-prakṛitir*. *Prakṛitih* = *upādāna-kāraṇam* : K. = *utpatti-sthānam* : Ch. = *niddnam* : Ś. *Prapannah* = *upetah* : K. The Bengālī MSS. have *prasannas*. The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras [or Rudra, Bhava, Sarva, Īśāna, Paśupati, Bhīma, Ugra, Mahādeva] and that these had their types or representatives in the eight visible forms enumerated here. So the Vishnu-Purāṇa as quoted by Śankara [p. 58, Wilson]—'Brahmā assigned to them their respective stations : water, the sun, earth, fire, air, ether, the officiating Brāhmaṇ [*dīkṣhito brāhmaṇah*], and the moon; these are termed their visible forms [*tanavah*].' In the opening of Mālavikā, Śiva is said to uphold the universe by means of these forms, *aṣṭābhir tanubhir bibhratah kṛtsnam jagadapi*. See also Kumāra-s., iv., 76. Śankara, with far-fetched subtilty, points out how each of these types of Śiva is intended by the poet to typify events and circumstances in the life of Śakuntalā. Thus, *ya śriṣṭīh*, etc. is compared with the sentiment in verse 43; and *ye dve*, etc., is supposed to be significant of her two female friends.

<sup>1</sup> The opening benediction is called Nāndī because it is supposed to rejoice the hearts of gods and men. *Deva-dvīja-nṛpādīndm āśīrēdda-parāyaṇā nandantī anyām surā yasmāt tena nāndī prakīrtitā* : Ś. The Sūtra-dhāra was the manager [= *sthāpaka* : Ś.] who held and regulated the thread of the drama, or who developed the thread of the plot. *Yena nartanīya-kathā-sūtram prathamam śūchyate ; nanu sūtra-pāthanīyā nāndī sūtradhārasya cha pāthāvasarāh pracēdanantaram* : Ś. He is otherwise, especially when not a Brāhmaṇ, called the Sthāpaka, 'ho who fixes or directs the action of the play'; *kācyārtha-sthāpanāt* : Ch. *Sthāpakah sūtradhāra-sadriṣa-guṇākārāh* : Sāh.-darp., p. 137, l. 6. *Sūtra-dhāra-padena atra sthāpako 'bhīmatāh sūtra-dhāra-samāndkāra-tvāt* : Ś. As to *nāndyante*, see the note in page 7 of this book.

<sup>2</sup> 'Looking towards the tiring-room,' which was behind the stage, 'looking behind the scenes.' *Neṭhyam* = *vyatiriktaṃ yavanikāntaritam tārnikū-*

नटी ॥ प्रविश्य ॥ अञ्च । इञ्चि । आणवेदु अण्वो । को  
 नटी ॥ प्रविश्य ॥ आर्य । इयम् अस्मि । आज्ञापयत् आर्यः । को  
 णञ्चोञ्चो अणुचिद्वीचदुत्ति ।  
 नियोगो ऽनुधीयतामिति ।

सूत्रधारः । आर्ये । अभिरूपभूयिष्ठा परिषद् इयं । अद्य खलु  
 कालिदासयथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन नाटकेनोपस्था-  
*grahanadi-yogyam nata-varga-sthānam* : K. = *bhūṣhana-sthānam rangād va-*  
*hih-stham* : Ch., Ś. In a Hindū theatre, a curtain [*apaṭi paṭa yavanikā*]  
 suspended across the stage, answered all the purposes of scenes. Behind it  
 there was the space or room called *nepathya*, where the decorations were kept,  
 and where the actors attired themselves and remained in readiness before  
 entering the stage; whither also they withdrew on leaving it. When an  
 actor was to come on hurriedly, the stage-direction is *paṭākshepena* or *apaṭi-*  
*kshepena*, 'with a hurried toss of the curtain.' When he was to say some-  
 thing whilst hidden from the audience in this space behind the curtain, the  
 direction is *nepathye* ' (a voice) in the postscenium.' As to *nepathya-vidhānam*  
 [= *pravādhana-kriyā* : Ś.], it may be translated, 'the act of decoration,'  
 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.'  
*Nepathye yad vidhiyate tan nepathya-vidhānam*. Kāṭavema has *naipathya*.  
*Nepathyam vidhā* = *nepathyam rach* or *nepathyam kri*: Compare Ratn., p. 2. l. 16.

'The interrogative pronoun and *iti* show that the 'directa oratio' is here substituted for the 'obliqua.' *Iti* may be omitted, but is generally the sign of the direct form. In the 'obliqua oratio,' which the Hindūs more rarely use, the relative pronouns and particles would be used without *iti*, thus, *djñāpayatu go nigogo anuśṭhiyātām*.

'For the most part (composed of) learned [educated] men.' The audience consisted chiefly of good judges, *cognoscenti*. [*abhirūpa* = *vidwas*, *pandita* : K., Ch.] So *rāṣṭram śūdra-bhūyishṭham* : Manu, viii., 22.

'With the new drama called "Token-Śakuntalā," or "Ring-(recognised) Śakuntalā." ' *Abhijñāna-śakuntalā* is an anomalous Tatpuruṣa compound [*Lagh.-kaum.*, 994]; not one in which the terms are inverted, but one in which there is *uttara-pada-lopa* or *madhyama-pada-lopa*, 'elision of the second member.' On the authority of Chandra-śekhara, the second member to be supplied is *smṛitā*, 'recognized;' and *abhijñāna* is 'the token of recognition—

तव्यम् अस्माभिः । तत्प्रतिपात्रम् आधीयतां यन्नः ।

नटी । सुविहिदप्यत्रोअदाए अज्जस्स ण किम्पि परिहाइस्सदि ।

नटी । सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते ।

सुवधारः । आर्ये । कथयामि ते भूतार्थं ।

१. अप्रितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानं ।

बलवदपि शिञ्चितानाम् आत्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी ॥ सविनयं ॥ एवं णेदं । अण्णरकरणिज्जं दाव अज्जो

नटी ॥ सविनयं ॥ एवं चिदं । अनन्तरकरणीयं तावद् आर्य

आणवेदु ।

आज्ञापयतु ।

the ring.' The compound will thus be equivalent to *abhijnāna-smṛitā śakuntalā*, 'Śakuntalā recognized by the token.' So *śāka-pārthiva*, 'the king of the era,' is equivalent to *śāka-priya-pārthiva*, 'the king beloved by the era.'

<sup>1</sup> 'Therefore let care be applied by each to his own part or character,' 'let pains be taken by all in their several parts.' *Pratipātram* = *pātre pātre*: K. *Tat* = *tasmāt*: K. So *niceshu sthāneshu avahitair bhavitarayam*: Vikram., Act 1.

<sup>2</sup> 'By reason of your honour's good assignment of (the parts of) the play (to the several actors), nothing will be wanting; i.e., 'by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;' or, 'by reason of (our) good acting nothing will be wanting to your honour;' or, 'by reason of your honour's (skill in the) management of the play,' etc. Such are the various interpretations of Kāṭavema, Chandra-śekhara, and Śānkara: the first seems preferable. So *yah prayogo bhavatiśhu nibaddhak*: Vikram., Act 2: [*prayogam nibandh* = *prayogam virach*: Schol.]

<sup>3</sup> *Bhūtārtham* = *satyam*: Ś. = *satyārtham*: K., 'the real truth,' 'the true state of the case.'

<sup>4</sup> 'I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those

Verse 2. *Anvā* or *Gāthā*, in which there are thirty instants (a short syllable containing one, and a long, two) in the first line, and twenty-seven in the second. Each foot must contain four instants, except the sixth of the second line, which contains one; and the line must be divided by a pause at the end of the third foot.

— — — | — — | — — || — — | — — | — — | — — | — —  
— — — | — — | — — || — — | — — | — — | — — | — —



ओदंसञ्चन्ति दञ्चमाणा पमदाओ शिरीमकुसुमाहं ॥

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥

सूत्रधारः । आर्ये । साधु गीतं । अहो रागबद्धचित्तदृष्टिर् अलिखित इव सर्वतो रङ्गः । तद् इदानीं कतमत् प्रकरणम् आश्रित्यैनम् आराधयामः ।

नटी । एं अञ्चमिस्मिहिं पढमं एव्व आणत्तं अहिणाणमउन्दलं

नटी । ननु आर्यमित्रैः प्रथमम् एव आज्ञप्तम् अभिज्ञानशकुन्तलं णाम अपुव्वं णाडअं पओएण अधिकरीअदत्ति ।

नाम अपूर्वं नाटकं प्रयोगेण अधिक्रियतामिति ।

सूत्रधारः । आर्ये । सम्यग् अनुबोधितो ऽस्मि । अस्मिन् चणे विस्मृतं खलु मया । कुतः ।

are-very-gently-kissed by bees (and) the points-of-whose-filaments-are-very-delicate.' According to Sankara, *keśara* = *kinjalaka*, and the whole compound is a Bahuvrīhi, agreeing with *śīrīṣa-kusumāni*. There is an allusion to the blossoms of the *Śīrīṣa* being thus used in *Megha-dūta*, 67, *chārurakṣe śīrīṣam*; and *Raghu-vaṇśa*, xvi., 48, 61. Compare also *karna-śīrīṣa-rodhi*, at the end of Act 1. of this play; and *Ritu-s.*, ii., 18, *kṛitdātansaiḥ kusumaiḥ*, etc.

'On every side, the audience, having all the feelings of its soul fixed on the melody, is as if formed into a picture;' i.e., motionless or riveted with attention. *Ālikhita* = *nīśchala*: K.; *ranga* applies to the audience as well as to the stage.

'By your reverence;' *ārya-mīśraih* is here an epithet of the manager; the respectful plural being used. In the *Vikramorvaśī*, *ārya-vidagdha-mīśraih*, 'respectable and intelligent persons,' occurs as an epithet of the audience. *Mīśra*, 'mixed,' in a compound of this kind has the force of 'gentleman.'

'*Adhikṛiyatām* = *prakaṭi-kṛiyatām*: K., i.e., 'let it be made the subject of exhibition,' 'let it be brought prominently forward:' see p. 5, note 2. Some read *prayoge*: compare in *Ratnāvalī*, p. 2, l. 15, *nāṭikā prayogena nāṭayitavyā*.

Verse 4. A variety of *Āryā* called *Udgārā* or *Gītrī*, used in *Prākṛit*. It consists properly of four half-lines, containing eighteen instants in the fourth half-line as well as in the second (see Verse 69). But in this example the line is divided irregularly.

— — | — — — | — — — | — — || — — — | — — — | — — — | — — — | —

The first syllable of the second foot [chumbia] is short by a license peculiar to *Prākṛit* prosody. [See *Colebrook's Essays*, vol. ii., p. 71, note.]

तवास्मि गीतरागेण हरिणा प्रसभं हतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

<sup>1</sup> In the Hindú drama every piece commences with a prologue, which is preceded by the Nándi, invoking the favour of some deity. Bharata says, *Sútradháraḥ paṭhen nándim madhyamam* [*prathamam* : Ch.] *swaram áśritah*, 'the Sútradhára may recite the Nándi in a tone neither high nor low.' The stag-manager was generally a Bráhmaṇ, and therefore qualified to recite the Nándi in his own person. He did so, however, as a Bráhmaṇ, and not in his character of Sútradhára, or manager, which he did not assume till he had concluded the Nándi. *Nándyante sútradháraḥ* is therefore equivalent to *nándim paṭhitwá sútradháro vadati*. So Chandra-śekhara, *Nándi, etadante sútradháro vadati, nándim paṭhitwá anyad vadati ityarthah*. Hence, the word *praviśya*, 'entering,' is not required; the reciter of the Nándi remaining on the stage in the character of manager. [*Iti nayena nándyante sútradhára-praveśo 'páṭah* : Ch.] If, however, the manager happened not to be a Bráhmaṇ, he seems to have had no right to the title Sútradhára, nor to have been qualified to recite the Nándi, but in that case some Bráhmaṇ pronounced the blessing, and the Sthápana then entered as Sútradhára. Such, at least, seems to be the meaning of Bharata's aphorism [*ranga-pūjám vidháya ádau sútradháre vinirgate sthápakah pravīṣet paśchát sútradhára-guṇákṛitih*] though all the extant plays make the Sútradhára first recite the benediction, and then carry on the dialogue. The Śāh-darṇ, p. 137, has the following: *Iddnim pūrta-rangasya samyak-prayogābhāradā eka eva sútradháraḥ sarvaṁ proyodayati iti vyavaháraḥ sa sthápakah*. The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and one of the actors [*pāripātrīcika*]. In the present play, the actress sings a song for the amusement of the audience; and in every case, the conclusion of the prelude prepares them for the entrance of one of the dramatis-personae. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.'

Verse 5. ŚLOKA or ANUŠṬUP, consisting of four half-lines of eight syllables.

— — — — | — — — — || — — — — | — — — —  
— — — — | — — — — || — — — — | — — — —

The first four syllables and the last of each half-line may be either long or short.

॥ अथ प्रथमो ऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी मृगरचापहस्तो राजा रथेन सूतश्च ॥

सूतः ॥ राजानं मृगं चावलोक्य ॥ आयुमान् ।

कृष्णसारे ददच्चक्षुस्त्वयि चाधिज्यकार्मुके ।

मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनं ॥ ६ ॥

राजा । सूत दूरम् अमुना सारङ्गेण वयम् आकृष्टाः । अयं पुनरुददानीमपि

योवाभङ्गाभिरामं मुञ्चर् अनुपतति स्यन्दने दत्तदृष्टिः

पश्यार्द्धेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायं ।

<sup>1</sup> 'O long-lived one!' a respectful mode of addressing kings. Chandrasekhara quotes a verse of Bharata, *Vāṇī rājñm cha chetm cha bhāratīti vidūshakah, āyushman rathinam sūto vridham tāteti chetarah.*

<sup>2</sup> 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow I behold, as is were, Śiva visibly present chasing the deer.' *Adhi-jya*, 'having the string [*jyā*] up;' at the end of the chase the bow would be *nithila-jya*: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pinākin* is Śiva, armed with his bow or trident called *Pināka*. [So the bow of Vishnu has a name *Sārṅga*, and that of Arjuna, *Gāṇḍīva*: Megh., 48, 50.] In illustration, Kāṭavema refers to Raghu-v., xi., 44, *Dhannh, yena vṛisha-dvajo vānam asri-jad vidruta-kratu-mṛigānusāriṇam*. Śiva, not being invited to Dakṣha's celebrated horse-sacrifice, was so indignant, that with his wife he suddenly presented himself, confounded the sacrifice, dispersed and mutilated the gods, and chasing Yajna, 'the lord of sacrifice,' who fled in the form of a fleet deer, overtook and decapitated him. The Vāyu-Purāṇa makes Śiva create a manifestation of himself as a monstrous being named Vīra-bhadra, who pursues Yajna in the form of a deer: see Vishnu-Purāṇa, p. 65.





मुक्तेषु रग्निषु निरायतपूर्वकाया

निष्कम्पचामरशिखा निभृतोर्द्धकर्णाः ।

आत्मोद्धतैरपि रजोभिर् अलङ्घनीया

धावन्यमी मृगजवाच्चमयेव रथाः ॥ ८ ॥

had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer. In a subsequent part of this Act, Śakuntalā is pursued by a bee, which, by her gestures, she tries to beat off; but we are not to suppose that an artificial bee, suspended by an invisible wire, was brought upon the stage, as might be attempted in a modern theatre.

<sup>1</sup> 'The reins being loosed, these chariot-horses run along as if with impatience of the speed of the deer [*i.e.*, impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crests motionless, having the upper [part of their] ears depressed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The *chāmari* or chowrie was formed of the white bushy tail of the Yak or Bos grunniens, and was used for whisking off flies; also as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in the commencement of the Vikramorvaśī, *chitrāmbha-vinīśchalam haya-īrasi chāmaram*. There is some difficulty in *nibhṛitorddhica-karṇāḥ*. The commentators explain *nibhṛita* by *nīśchala*, 'motionless.' This meaning is not supported by the dictionary, nor by any passage with which I am acquainted. The most usual sense of *nibhṛita* is 'secret,' 'modest,' 'humble,' 'low' [Git. Gov. ii., 11; ii., 21. Hitop. *passim*.] Hence may easily flow the acceptation 'depressed,' 'bent down.' The ears of a horse while running at full speed are not exactly erect, but rather bent backwards so as to present the

Verse 8. VASANTATILAKĀ (a variety of the ŚAKKARĪ or ŚARKARĪ) containing fourteen syllables to the half-line, each half-line being alike.

— — — — —

राजा ॥ सहर्षं ॥ सत्यम् अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः ।  
तथा हि

यद् आलोके सूक्ष्मं प्रजति सहसा तद् विपुलतां  
यद् अर्द्धे विच्छिन्नं भवति हतसन्धानमिव तत् ।  
प्रकृत्या यद् वक्रं तदपि समरेखं नयनयोर्  
न मे दूरे किञ्चित् क्षणमपि न पार्श्वे रयज्ज्वात् ॥ ८ ॥

least resistance to the wind. This interpretation is confirmed by the reading of the Bengálí MSS., *chyuta-karna-bhanga*, 'having the flaccid part of the ear lowered;' but if the sense *nischala* be insisted on, translate—'having the cars immovably erect.'

<sup>1</sup> 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' i.e., the speed of the chariot seems like that of the Wind and the Sun; for Indra, as god of the firmament presides over the forty-nine *maruts* or winds. Such seems to be the sense of the passage. *Harito* is taken by the commentators to be the genitive case of *hari*, 'the sun,' and *harin* as the acc. case plural of *hari*, 'a horse.' But the *cha* after *harin* indicates that both *harito* and *harin* are acc. cases after *atitya*. The interpretation I have given rests on the authority of the Ríg-veda, where we find *hari* in the dual, and *harayah* and *haribhih* in the plural [I. 16, 1; 101, 10; 16, 4; 52, 8] for 'the horses of Indra;' and *haritah* in the plural for 'the seven horses of Súrya or the Sun' [I. 50, 8; 115, 4]. In the Nirukta [i. 15] the different vehicles of the gods are given, and among them *hari Indrasya*, *haritah dityasya*. Hence Indra is called *hari-haya* or *hari-vahana* [Vikramorvaśi, Act 3], or in the Ríg-veda, *hari-yojana*; and the Sun is called *haridāśva*. One of the names of the Sun is *saptāśva* 'having seven horses.' The Bengálí MSS. read *katham atitya harinam harayo*, etc., but the *harito harināśva* is supported by all the Devanāgarī MSS., and by a parallel passage in the beginning of the Vikramorvaśi, *anena ratha-vegena vaineleyam api dsdayeyam*.

<sup>2</sup> 'That which in my sight (appeared) minute suddenly attains magnitude;

Verse 9. ŚIKHARĪ (a variety of the ATYARĪ) containing seventeen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — — — — — — — — — — — ॥

सूतः । पश्येनं व्यापाद्यमानं ॥ इति शरमन्वानं नाटयति ॥

नेपथ्ये । भो भो राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ष्यावलोक्य च ॥ आयुष्मन् । अस्य खलु ते वाणपथवर्तिनः  
क्षणासारस्यान्तरे तपस्विन उपस्थिताः ।

राजा ॥ ससम्भ्रमं ॥ तेन हि प्रष्टुञ्जनां वाजिनः ।

सूतः । तथा ॥ इति रथं स्थापयति ॥

॥ ततः प्रविशत्यात्मनाद्वितीयो वैखानसः ॥

वैखानसः ॥ हस्तम् उद्यम्य ॥ राजन् । आश्रममृगो ऽयं न हन्तव्यो  
न हन्तव्यः ।

that which was divided in half becomes as if united ; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute. A building which as seen in the distance has several divisions, seems to combine into one solid whole when we are suddenly brought to look at it from another point of view, its separate parts being hidden behind each other. Again, an object which has in reality a crooked or irregular outline when close to one's side, will assume more evenness and regularity of shape when we have left it at a distance.

<sup>1</sup> 'With himself as the third,' or 'with himself making the third,' i.e., himself and two others. This is a remarkable compound not unusual in Sanskrit. Compare *Pāṇḍavā mātṛi-shaṣṭīdā*, 'the Pāṇḍavas with their mother as the sixth,' i.e., five persons, or six counting their mother. [Hid. i. 1, Bopp.] Again, *ābhaya-dvītiyo Nalāḥ*, 'Nala made two by his shadow,' 'umbra-geminatus' [Nala, Bopp, ch. v., 26.] Also, *adhite chaturo vedān ākhyāna-panchamān*, 'he reads the four Vedas with the ākhyānas as a fifth' [Nala, vi., 9]. A very similar idiom prevails in Greek, *αὐτὸς* being used after ordinal numbers to show that one person in conjunction with some others, whose number is less by one than the number mentioned, has

न खलु न खलु वाणः सन्निपात्योऽयम् अस्मिन्  
 मृदुनि मृगशरीरे पुष्पराशे इवाम्निः ।  
 क्व वत हरिणकानां जीवितं चातिलोखं  
 क्व च निश्चितनिपाताः वज्रसाराः शरास्ते ॥ १० ॥

done something : thus, *πέμπτος αὐτὸς*, 'himself with four others,' [Thucydides, I. xli.] The *τρίτον ἡμιτάλαντον* 'two talents and a half,' and *ἑξέδομον ἡμιτάλαντον* 'six talents and a half' of Herodotus [I. 15, 50] afford a further illustration of this idiom.

<sup>1</sup> 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand [*che*], is the very frail existence of fawns? and where, on the other, are thy sharp-falling adamant shafts?' i.e., Where is the suitability or congruity between the one and the other? What has one got to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamant qualities. This repetition of *koa* to express great contrast or unsuitability between two things is very remarkable. It is used by Kālidāsa again at the end of the second Act of this play, *koa sayam*, etc.; also in the fifth verse of the Megha-dūta, thus,—'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' i.e., Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different?—A very good example of this use of *koa* also occurs in the second line of the Raghu-vanśa, 'Where is the race sprung from the sun? and where my scanty powers of mind? (In attempting the history of this race) I am foolishly about to cross the trackless ocean in a small boat.' This idiom is imitated in Telugu [see Morris' Selections, Story 39]: 'Where is the lake Mānasa? and where art thou?' i.e., What hast thou to do with the lake Mānasa? What connection

Verse 10. MĀLINI or MĀNINI (a variety of Ati-ŚAKKARI or Ati-ŚAKKARI) containing fifteen syllables to the half-line, each half-line being alike.

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तत् साधु कृतसन्धानं प्रतिसंहर सायकं ।

आर्त्तचाणाय वः शस्त्रं न प्रद्वर्तुम् अनारगं ॥ ११ ॥

राजा । एष प्रतिसंहतः ॥ इति यद्योक्तं करोति ॥

वैखानसः । सदृशम् एतत् पुरुवंशप्रदीपस्य भवतः ।

can there possibly be between you?—The majority of MSS. read *pushpa-rāśau*: I cannot agree in preferring *tūla-rāśau*, for the very reason that cotton is more susceptible of fire than flowers, and there would be less of incongruity in throwing fire upon the former than upon the latter.

<sup>1</sup> 'Therefore replace (in the quiver) your well-aimed [*lit.*, well fitted to the bow], arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' *Sandhā* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' [Draup. har., 149]; and *sandhānam*, 'the act of taking aim.' *Prahartum* is here used where *praharanāya* might be expected, but the infinitive is interchangeable with the dative, and generally has the force of that case.

<sup>2</sup> 'This is worthy of your honour, who art the light of the race of Puru,' *i.e.*, an illustrious descendant of Puru. Compare in the beginning of the *Vikramorvaśī*, *sadṛīṣam idam soma-vañśa-sambhavarāya*. In English we have the same idiom, 'this is just like [*i.e.*, worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindú mythology were the Solar and the Lunar. The Solar begins with Ikshvāku the son of Vivaswata, the son of Vivaswat, or the Sun, and is carried on through Kakutstha, Dilīpa, Raghu, Aja, and Daśaratha, to his son the great Rāma-chandra, hero of the Rāmāyaṇa. Under the Lunar come Puru and Dushyanta, and some of the most celebrated heroes and demi-gods, as—1. Soma; 2. his son, Budha; 3. his son, Pururavas; 4. his son, Āyus; 5. his son, Nahusha; 6. his son, Yayāti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Dushyanta and Bharata. From his brother Yadu came Satwata, Śura, Vasudeva, and his sons Balarāma and Kṛishṇa. From Bharata the son of Dushyanta and descendant of Puru, came after a time Ajamidha, Samvarana, Kuru, Sántanu, Bhīshma, and Kṛishṇadwaipāyana or Vyāsa. The latter was the father of Dhṛita-

जन्म यस्य पुरोर्बन्धे युक्तरूपम् इदं तव ।

पुत्रम् एवं गुणोपेतं चक्रवर्तिनम् आप्नुहि ॥ १२ ॥

इतरौ ॥ बाह्ण उद्यम्य ॥ सर्वथा चक्रवर्तिनं पुत्रम् आप्नुहि ।

राजा ॥ सप्रणामं ॥ प्रतिगृहीतं ।

वैखानसः । राजन् । समिदाहरणाय प्रस्थिता वयं । एष खलु  
कक्षस्य महर्षेर् उपमाशिनीतीरम् आश्रमो दृश्यते । न चेद् अन्यकार्या-  
तिपातं तत् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः । अपि च

rāshtra and Pāṇḍu. The quarrels of the hundred sons of Dhṛitarāshtra with their cousins the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru) form the subject of the Mahābhārata, the great poem said to have been written by the father of Pāṇḍu and recited to his great-great-grandson Janamejaya. These two separate lines were, however, occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilā, daughter of Vaivaswata, with Budha. Parāśu-rāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother's side: he is said to have destroyed the whole Kshatriya race (see the note to verse 22).

<sup>1</sup> A *chakravartī*, an universal emperor, a monarch reigning over a *chakra*, or country reaching from sea to sea. According to the Vishṇu-Purāṇa, a *chakravartī* is one in whose hand the *chakra*, or discus of Viṣṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Dushyanta.

<sup>2</sup> This is the usual exclamation which serves to ratify any auspicious prayer or prophecy uttered by a Brāhman. *Brāhmaṇa-vachas* may be supplied; 'the word of a Brāhman is accepted.' See the same phrase in the Vikramorvaśī, Act 2.

<sup>3</sup> Compare Raghu-vaṇśa, xiv., 70; i. 49.

<sup>4</sup> 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'

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Verse 12. ŚLOKA or ANUŚTUBH. (See Verse 5.)

रम्यास् तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।

ज्ञास्यसि कियद् भुजो मे रचति मौर्वीकिणाङ्क इति ॥ १३ ॥

राजा । अपि सन्निहितो ऽत्र कुलपतिः ।

वैखानसः । इदानीम् एव दुहितरं शकुन्तलाम् अतिथिसत्काराय  
नियुज्य देवम् अस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा । भवतु । तां द्रष्टुमिच्छामि । सा खलु विदितभक्तिं मां महर्षेः  
करिष्यति ।

वैखानसः । साधयामस् तावत् ॥ इति सशिष्यो निष्क्रान्तः ॥

<sup>1</sup> 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana* 'a devotee,' or one rich in devotion. A parallel passage occurs in *Itaghu-vanśa*, xviii., 47, 'the earth was preserved by his arm, though without the mark of the scar formed by the bow-string' (*abaddha-mauri-kinā-lānchhanena*). The ancient Hindūs extracted from the leaves of the *Mūrvā* plant (*Aletris*) very tough, elastic threads, with which they made their bow-strings [*maurī*], and which for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. Manu, II., 42.

<sup>2</sup> *Soma-tirtha* is a place of pilgrimage in the West of India, on the coast of Guzerat, near the temple of Somanāth. It is also called *Prabhāsa*. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law [*Mahābhārata*, vol. iii., p. 249; *Vishṇu Purāṇa*, p. 561.] A *tirtha* is a place of pilgrimage, generally fixed on the bank of some sacred stream, especially the Ganges; or in the vicinity of some holy spring. The word is derived from *tri*, 'to cross,' or 'pass over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated *tirthas*, Benares, Haridwār, etc.

Verse 13. *Āryā* or *Gārhā*. (See Verse 2.)

— — | — — — | — — || — — — — | — — | — — — | — —  
— — — | — — — | — — || — — — | — — | — — — | — —



राजा । सूत । सोदयाश्वान् । पुष्पाश्रमदर्शनेन तावद् आत्मानं  
पुनीमहे ।

सूतः । यद् आज्ञापयत्यायुष्मान् ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्ताद् अवलोक्य ॥ सूत । अकथितोऽपि ज्ञायत एव  
यथायम् आभोगं तपोवनस्येति ।

सूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह हि

नीवाराः शुक्लगर्भकोटरमुखभ्रष्टाश्च तूरुणाम् अधः

<sup>1</sup> The sense of *dbhoga* which is required here, has not been fixed in the dictionary. The commentators explain it by *viśāra*, 'extension,' 'breadth,' 'amplitude.' One of them [Kāṭavama] gives an additional synonym, *paripūrṇatā*, 'fulness,' 'completion,' 'satiety.' Śāṅkara, in explaining the word *pariṇḍha* in the sense of 'circumference,' gives *dbhoga* as a synonym. *Ābhoga* occurs in the *Mēgha-dūta* [verse 90] in the compound *gaṇḍābhoga* which is explained by *kapola-maṇḍalam*, 'the orb or circumference of the cheek;' and by *gaṇḍa-sthālam*, 'the region or neighbourhood of the cheek.' In Wilson's Dictionary *standbhoga* occurs, and is said to mean 'a man with a round or full breast.' In Śāṅkara's Commentary this very compound is used for 'fulness or roundness of breast.' Doubtless, the first meaning of *dbhoga* is 'enjoyment,' or (*adhikarāṇa*) 'the place or seat of enjoyment;' thence it passes into the sense 'fulness;' thence into 'roundness,' 'circumference;' and thence into 'circuit,' 'surrounding district,' 'region,' etc. Hence, it is clear that *dbhoga* must here mean 'the land stretching out in the neighbourhood of the sacred grove,' 'the district, grounds, or region surrounding it,' 'the domain or demesne.' Translate, 'Even without being told, it may be known indeed that this is the circuit [domain] of the sacred grove;' or 'that here (begins) the expanse [area] of the sacred grove;' or 'that these are the grounds of the sacred grove.'

<sup>2</sup> 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks [*koṭāra*] filled with parrots; in other places the polished stones (used) for bruising the fruit of the *Ingudi* are plainly observed; the fawns too with undeviating step [*i.e.*, not starting

प्रस्निग्धाः कचिद् रज्जुदीफलभिदः सूच्यन्त एवोपलाः ।  
 विश्वासोपगमाद् अभिन्नगतयः शब्दं सहन्ते मृगाश्  
 तोयाधारपथाश्च वल्कलशिखानिथन्दरेखाङ्किताः ॥ १४ ॥  
 अपिच । कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला  
 भिन्नो रागः किसलयरुचाम् आञ्जधूमोद्गमेन ।  
 एते चार्वाग् उपवनभुवि च्छिन्नदर्भाङ्कुरायां  
 नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ १५ ॥

aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* may be used for the mouth or opening of anything, as the hollow of a tree. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *chūrṇa-garbha naddih*, 'a tube filled with powder.' The *Ingudi*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia putran-jiva* or *jiva-putraka* [Rox.] In the Raghu-vanśa (xiv., 81) there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act 2. to its furnishing them with ointment. The synonym for the tree in the Amara-kosha is *tāpasa-taru*, 'the anchorite's tree.' Śāṅkara calls it *muni-pāḍapa*. *Abhinna-gati* may also be translated 'not running away,' literally, 'not going apart or in a different direction.' Kāṭavema explains it by *avihata-gati*, 'not interrupted in their walk.' This meaning at least is suggested by *abhinna-awara*, 'one who does not hesitate in speaking.' The sense of the last line is settled by a passage at the end of this act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees [*viṭapa-vishakta-jaldṛdra-vaḥkaleshu*]. In carrying these dresses from the reservoir to the trees, a line would be formed by the drippings from the corners. [*śikhā* = *āṇchala* Schol.]

<sup>1</sup> 'The trees have their roots washed by the waters of canals, tremulous

Verse 14. ŚĀRḌĀVĪKĪRḌĪTA (variety of ATIDHRĪTI) containing nineteen syllables to the half-line, each half-line being alike.

— — — — — | — — — — — ॥

Verse 15. MANDĀKRĀNTĪ (variety of ATYASHṬI) containing seventeen syllables to the half-line, each half-line being alike. This is the metre of the Megha-dūta.

— — — — | — — — — — | — — — — — ॥

सूतः । सर्वम् उपपन्नं ।

राजा ॥ स्तोकम् अन्नरं गत्वा ॥ तपोवनवासिनाम् उपरोधो मा भूत् । अथैव तावद् रथं स्थापय । यावद् अवतरामि ।

सूतः । धृताः प्रयत्नाः । अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ सूत । विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् दृक्षतां ॥ इति सूतस्याभरणानि धनुस्त्रोपनीय अर्पयति ॥ सूत । यावद् अहम् आश्रमवासिनः प्रत्यवेक्ष्योपावर्ते । तावद् आर्क्षेष्टाः क्रियन्तां वाजिनः ।

in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of *darbha*-grass have been mown.' The Commentators explain *bhinna*, by *anyathā-bhūta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Arvāḥ* = *agratas* 'in front,' 'near.' *Darbha* is another name for *kuśa* or sacrificial grass (*Poa cynosuroides*). This was the sacred plant or holy grass among the Hindūs, as was verbena among the Romans. In preparing the ground for a sacrifice it was necessary to strew it with the blades of this grass. The officiating Brāhmanas were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were very various; see Manu, ii., 43, 75, 182; iii., 208, 223, 255, 256; iv., 36; v., 115; xi., 149; and Viṣṇu Purāṇa, p. 106. The leaves of this grass are very long, with tapering points of which the extreme acuteness is proverbial among the Hindūs; whence the expression *kuśāgra-buddhi* [Raghu-*vanśa*, v., 4] 'a person whose intellects are as sharp as the point of a kuśa-leaf.' Sir W. Jones quotes a passage from the Atharva-veda, in which this grass is addressed as a god. 'Thee, O Darbha! the learned proclaim a divinity, not subject to age or death; thee they call the armour of Indra, the preserver of regions, the destroyer of enemies,' etc. vol. v., p. 79. According to the Commentators this verse and the last afford an example of the *anumānān-kāra*, or figure called 'Inference.'

<sup>1</sup> Compare Manu, viii., 2.

<sup>2</sup> Literally, 'let the horses be made wet-backed,' i.e., let them be watered

सूतः । तथा ॥ इति निष्क्रान्तः ॥

राजा ॥ परिक्रम्यावलोक्य च ॥ इदम् आश्रमद्वारं । यावत्  
प्रविशामि ॥ प्रविश्य निमित्तं सूचयन् ॥

शान्तम् इदम् आश्रमपदं स्फुरति च बाहुः कुतः फलम् इहास्य ।

अथवा भवितव्यानां दाराणि भवन्ति सर्वत्र ॥ १६ ॥

नेपथ्ये । ददो ददो महीश्रो ।

नेपथ्ये । इत इतः सख्यौ ।

राजा ॥ कर्णं दत्त्वा ॥ अये । दक्षिणेन वृक्षवाटिकाम् आलाप इव  
श्रूयते । यावद् अत्र गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अये । एतास्  
तपस्त्रिकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर् बालपादपेभ्यः पयो  
दातुम् इत एवाभिवर्तन्ते ॥ निरूप्य ॥ अहो मधुरम् आशां दर्शनं ।

and refreshed. Let their fatigue be removed by giving them water and by rubbing their backs. [Śankara.]

<sup>1</sup> 'Acting an omen,' or 'acting as if he observed an omen,' literally, 'manifesting a sign.' *Nimittam* is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

<sup>2</sup> 'This hermitage is tranquil, [*i.e.*, a peaceful spot, undisturbed by passion or emotion] and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See Raghu-vansā, xii., 90. Bhāṭṭi, i., 27. Vikramorvaśī. Act 2.

<sup>3</sup> 'To the right of the grove of trees.' *Dakṣiṇena* governs the acc. case as well as the genitive. See Pāṇini, ii., 3, 31; and v., 3, 35.

<sup>4</sup> 'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' *i.e.*, not too large for a woman to carry.

Verse 16. *Āvā or Gātrā.* (See Verse 2.)

— — — | — — — | — — — || — — | — — — | — — — | —  
— — — | — — — | — — || — — | — — — | — — — | —

शुद्धान्तदुर्लभम् इदं वपुर् आश्रमवासिनो यदि जनस्य ।  
 दूरीकृताः खलु गुणैर् उद्यानलता वनलताभिः ॥ १७ ॥  
 यावद् रमां ह्यायाम् आश्रित्य प्रतिपालयामि ॥ इति विलोकयन् स्थितः ॥  
 ॥ ततः प्रविशति यथोक्त्यापारा सह सखीभ्यां शकुन्तला ॥  
 शकुन्तला । रदो रदो सखीश्रो ।  
 शकुन्तला । रत रतः सखी ।  
 अगसूया । हला सउन्दले । तुवत्तोवि तादकसूवस्य अस्सम  
 अगसूया । हला शकुन्तले । तत्तो ऽपि तातकाश्वपस्य आश्रम  
 रुक्ता पिअदरेत्ति तद्धेमि । जेण गोमालिआकुसुमपेलवावि  
 वृद्धाः प्रियतरा इति तर्कयामि । येन नवमालिकाकुसुमपेलवापि  
 तुम एदाणं आलवालपूरणे णित्ता ।  
 लम् एतेषाम् आलवालपूरणे नियुक्ता ।

'If this (beautiful) figure of people living in a hermitage is rarely met with [or difficult to be found] in the inner apartments of palaces [*i.e.*, in harems], then indeed the shrubs of the garden are distanced [left behind, surpassed] by the (wild) shrubs of the forest.' Sir W. Jones translates, 'the garden-flowers must make room for the blossoms of the forest, which excel them in colour and fragrance.' The *Śuddhānta* is the *antahpura* or 'inner suite of apartments, appropriated to women;' called also the *avarodha* or 'private quarter,' shut out from the rest of the house and strictly guarded. *Haram* is the equivalent Arabic word.

'Occupied in the manner described.' An elegant Bahuvrhi compound.

'Mālikā or mālikā is a kind of double jasmine with large flowers, sometimes called 'Arabian jasmine' (*Jasminum sambac*); from its delicious perfume, and abundant nectar, much frequented by bees. See Raghu-*vanśa*, xvi., 47.

'Alavāla, 'the basin for water round the root of a tree.' [Raghu-*vanśa*, i., 51.] See also Vikramorvaśī, end of Act 2 [*taror mūlālavālam*.]

Verse 17. *Āvā or Gāvā. (See Verse 2.)*

-- | -- | -- || -- | -- | -- | -- | --  
 -- | -- | -- || -- | -- | -- | -- | --

शकुन्तला । हला अणसूए । ण केवलं तादणिओओ एव्व । अत्थि  
शकुन्तला । हला अणसूये । न केवलं तातनियोग एव । अत्थि  
मे मोदरमिणेहोवि एदेस्स ॥ इति वृक्षमेचनं निरूपयति ॥

मे सोदरखेहोऽपि एतेषु ॥ इति वृक्षसेचनं निरूपयति ॥

राजा । कथम् दयं सा कण्डदुहिता । असाधुदर्शी खलु तत्रभवान्-  
काश्यपः । य इमाम् आयमधर्मे नियुक्ते<sup>१</sup> ।

इदं किलाव्याजमनोहरं वपुस्

तपःचमं साधयितुं य दृच्छति ।

भुवं स नीलोत्पलपत्रधारया

शमीलतां केतुम् अघिरं व्यवस्यति ॥ १८ ॥

भवतु । पादपान्तरित एव विश्रस्तां तावद् एनां पश्यामि ॥ इति तथा  
करोति ॥

<sup>१</sup> 'Truly his reverence Káśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [i.e., imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].' The sage Kaśyapa is here called 'a descendant of Kaśyapa.' As a sage and Bráhmaṇ he might especially claim this celebrated personage as his progenitor; but Kaśyapa, who was the son of Marichi [who was the son of Brahmá, and one of the seven Prajápatis] was a progenitor on rather a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Dakṣha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Cashmir, etc. [Wilson's Hindú Theatre, vol. ii., p. 12.]

<sup>२</sup> 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard śamf wood with the edge of the blue lotus-leaf.' *Arydja-manoharam* 'that which

Verse 18. VANSASTHAVILA (variety of JAGATÍ) containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

शकुन्तला । सखि अनसूये । अदिपिण्डेण वल्कलेण प्रियंवदाए  
 शकुन्तला । सखि अनसूये । अतिपिण्डेण वल्कलेण प्रियंवदाया  
 षिअग्निदग्धि । मिठिलेहि दाव णं ।  
 निधन्मितास्मि । शिथिलय तावद् एनं ।

अनसूया । तह ॥ इति शिथिलयति ॥

अनसूया । तथा ॥ इति शिथिलयति ॥

प्रियंवदा ॥ सहासं ॥ एतद्यप्योद्धरवित्तयारदत्तञ्च अन्तर्णो ज्ञानं  
 प्रियंवदा ॥ सहासं ॥ अत्र पयोधरविस्तारयित्वा आत्मनो जीवनम्

उवाच ह । मं किं उवाचमोमि ।

उपालभस्व । मां किम् उपालभसे ।

राजा । सम्यग् दयम् आह ।

इदम् उपहितसूक्ष्मपन्थिना स्कन्धदेशे

ज्ञानयुगपरिणाहाच्चादिना वल्कलेन ।

वपुर् अभिनवम् अस्याः पुष्यति स्नान शोभा

कुसुमम् इव पिण्डं पाण्डुपत्रोदरेण ॥ १८ ॥

captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see the word 'saint' in the English and Sanskrit Dictionary. The *śami* tree is a kind of acacia (*acacia sumu*), the wood of which is very hard, and supposed by the Hindús to contain fire. [*Śami abhyantara-līna-pāvaka*, Raghu-vaṇśa, iii., 9. See also Manu, viii., 247.] The Hindús employ it to kindle their sacred fire by rubbing two dried pieces together. The legend is that Purúravas generated primeval fire, by rubbing together two branches of the *Śami* and *Aśvattha* tree. [Wilson's Hindú Theatre, p. 190.]

<sup>1</sup> 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of brown leaves.' The first meaning of *push*,

अथवा कामम् अननुरूपम् अस्या वपुषो वल्कलं । न पुनर् अलङ्कारश्चिं  
न पुष्यति । कुतः ।

सरसिजम् अनुविद्धं शैवसेनापि रम्यं

मलिनम् अपि हिमांशोर् लक्ष्म लक्ष्मीं तनोति ।

इदम् अधिकमनोशा वल्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाकृतीनां ॥ २० ॥

like *dhāri*, is 'to nourish, or be nourished.' Thence, like *dhāri*, it passes into the sense of 'maintain,' 'support,' 'bear;' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though in the 4th conjugation. [See Manu, ix., 37. Rāmāyana, ii., 94, 10. Raghu-vansā, xvi., 58. Mahābhārata, vol. ii., p. 186, 2607.] It is curious that our English word *exhibitio* may have the sense of 'maintenance' (Cf. Latin *exhibeo*). Two Bombay MSS. read *sudm abhikhyām* instead of *sudm na śobhām*: the meaning would then be 'maintains its own beauty' [*abhikhyā* is so used, Raghu-vansā, i., 46]; and this reading would be more consistent with what follows, but by the next word *athard*, as the Commentators observe, *sukṣtam ākṣhipati*, he corrects his previous remark.

<sup>1</sup> 'Or rather, granted that the bark-dress be ill suited to her figure, yet it does not not [*i.e.*, it really does] possess the charm of an embellishment;' or less literally, 'it really does act as an embellishment to set off the beauty of her person.' This is not the only instance to be found in Kālidāsa of two negatives employed to strengthen an affirmative. See Megha-dūta, 106.

<sup>2</sup> 'The lotus, though intertwined [or overspread] with the śaivala is charming; the speck, though dark, heightens [*lit.*, extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms? [*i.e.*, everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful.] *Sarasī-jam*, *lit.*, 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphaea*). This beautiful plant—the varieties of which, blue, white, and red, are numerous, bears some resemblance to our water-lily. It is as



शकुन्तला ॥ अयतोऽवलोक्य ॥ एषो वादेरिदपन्नवङ्गुलीहिं तुव-  
 शकुन्तला ॥ अयतोऽवलोक्य ॥ एष वातेरितपन्नवङ्गुलीभिस्त्वर-  
 रेदि विश्रमं केसरदक्षप्रो । जावयं सम्भावेमि ॥ इति परिक्रामति ॥  
 यति इव मां केसरदक्षकः । यावद् एनं सम्भावयामि ॥ इति परिक्रामति ॥  
 प्रियंवदा । हला सखन्दले । एत एव दाव मुञ्चन्तं चिदृ ।  
 प्रियंवदा । हला शकुन्तले । अत्र एव तावन् मुहूर्तं तिष्ठ ।

favourite a subject of allusion and comparison with the Hindú poets, as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face,' or the 'lotus of the face,' 'lotus-hands,' 'lotus-feet' [Gît. Gov. *passim*]. It is also used by women as an ornament [Act 3. of this play], and as a cooling remedy [Ratnâvali, Act 2.] The Śaivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śringâra-tilaka (verse i.) to braided hair (*dhammilla*). See Sir W. Jones' Works, vol. iv., p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, *harina-kalanka* 'deer-spotted.'

The following verse, which is found in the Bengál MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Devanâgarî MSS., and in the commentaries of Śankara and Kâṭavama. It is probably spurious, as it repeats the same sentiment with much harshness and some obscurity of expression :—

कठिनमपि मृगाद्या वल्कलं कान्तरूपं  
 न मनसि रुचिभङ्गं स्वल्पम् अप्यादधाति ।  
 विकचसरसिजायाः स्तोकनिर्मुक्तकण्ठं  
 निजम् इव कमलिन्याः कर्कशं वृन्तजालं ॥

'The bark-dress though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower' [*i.e.*, the pedicle, or that part of the stalk immediately under the flower].

' 'This Keśara-tree, with its fingers of young shoots set in motion by the wind bids me hasten as it were (towards it). I will just go and pay my

शकुन्तला । किञ्चिन्मिच्छं

शकुन्तला । किञ्चिन्मिच्छं

प्रियंवदा । जाव तुए उबगदाए लदासणाहो विअ अन्नं

प्रियंवदा । यावत् तया उपगतया लतामनाय इव अयं

केसररुक्ताञ्च पडिभादि ।

केसररुक्ताः प्रतिभाति ।

respects to it.' The Keśara-tree [*Mimusops elengi*] is the same as the Bakula or Vakula, frequent mention of which is made in some of the Purāṇas, and in the Ratnāvalī [Act 3.]. It bears a strong-smelling flower, which, according to Sir W. Jones, is even placed among the flowers of the Hindū paradise. The tree is very ornamental in pleasure-grounds. *Sambhū* in the caus. generally means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, *sambhācayāmordjarshim*, Vikramorvaśī, Act 1. And Raghu-vanśa, v., 2.; x., 56.

<sup>1</sup> 'Possessed of a creeper.' This use of *sa-nātha* is noticeable. The literal meaning of the expression is, 'having a lord or master,' and in this sense it is used towards the end of this Act, where the devotees are said to be *sa-nāthāḥ* 'possessed of a guardian' in Dushyanta. A compound verb *sa-nāthīkri*, 'to cause to be possessed of a master' is also used in the 2nd. Act of this play, and in the Hitopadeśa [line 797]. But in the present passage, *sa-nātha* is simply equivalent to *sahita*, *dwitīya*, *yukta*, 'accompanied,' 'joined,' 'furnished with.' The transition of the word into such an acceptance may be easily understood by referring to a passage in the 6th. Act of this play, and to a parallel one in the 2nd. Act of the Vikramorvaśī, where the same expression is applied to an arbour (*maṇḍapa*) which is said to be *maṇi-śīlpaṭṭa-sandātha*, 'having a slab of marble as its master,' i.e., 'in which the most prominent and striking object is a marble seat;' or in plain words, 'an arbour furnished with a marble seat.' It is used again similarly in the 2nd. Act of this play, where the surface of a stone seat (*śīla-talam*) is said to be *citāna-sandātham*, 'furnished with a canopy' by the shade of a tree. It occurs twice again in the 4th. Act of the Vikramorvaśī, where the King is said to be *Lakṣmī-sandātha*, 'possessed of Fortune;' and the hair of Urvasī is said to be *kusuma-sandātha*, 'decked with flowers;' and once in the 5th. Act, where the youth Āyus is said to be *sandātha* with reference to *dhanur-reda*. See

शकुन्तला । अदोक्तु पित्र्यं वदामि तुभे ।  
 शकुन्तला । अतः खलु प्रियं वदामि त्वं ।  
 राजा । प्रियमपि तथ्यम् आह शकुन्तला प्रियं वद । अस्याः खलु  
 अधरः किसलयरागः कोमलविटपानुकारिणौ बाह्व ।  
 कुसुममिव लोभनीयं यौवनम् अङ्गेषु सञ्चलं ॥ २१ ॥  
 अनसूया । हला सउन्दले । इयं सञ्चरवद्ध सहचारस्म तुष्ट  
 अनसूया । हला शकुन्तले । इयं स्वयंवरवधूः सहकारस्य त्वया  
 किदृशमहेश्वरवर्णजोमिणित्ति लोमालिङ्गा । एं विस्मरिदामि ।  
 कृतनामधेया वनज्योत्स्नेति नवमालिका । एनां विस्मृतासि ।

also *Mālatī-mādh.*, p. 58, l. 2, *Megha-dūta*, verse 97, *Mālavikāgn.*, p. 5, l. 9.

<sup>1</sup> 'Hence most truly art thou (named) Priyamvadā,' (*i.e.*, Kindly-speaking). The name is made up of two words—*priyam*, 'what is agreeable,' and *vada*, 'one who speaks.' Chézy compares the Greek *μελιφθογγος*.

<sup>2</sup> 'Though agreeable (still it is) the truth (that) Priyamvadā says to Śakuntalā. Truly her under lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth like the blossom pervades her limbs.' *Sannaddham = sarrato rydpakam*. Schol.

<sup>3</sup> 'Here is the young *Mālikā* [a kind of double jasmine, see page 21, note 3] named by you the Light of the Grove, the self-elected wife of the *Sahakāra*.' The *Sahakāra* is a fragrant sort of Mango-tree. Its union with other plants seems a favourite idea with Kālidāsa; for in the *Raghu-vanśa* allusion is made to its marriage with the *Phalini* or *Priyangu* [viii., 60]. It is said to be a great favourite with the bees [*Raghu-vanśa*, vi., 69]. In the *Ratnāvalī*, p. 11, l. 7, it has the epithet *maṇḍalāyamaṇa*, 'forming a circle.' *Swayamvara-vadhū* 'a wife by self-election.' The *Swayamvara* or 'selection for one's self,' (*swayam* 'by one's self,' *vara* 'choice') was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times, the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in *Manu*, iii., 21, etc.; but the provision which is

Verse 21. *Ārtā or Gārtā.* (See Verse 2.)

— — — | — — — | — — || — — — | — — — | — — — | — — — | — — —  
 — — — | — — — | — — || — — — | — — — | — — — | — — — | — — —



प्रियंवदा ॥ सस्मितं ॥ अणमूय । जानामि किस्मिन्नं मउन्दला  
प्रियंवदा ॥ सस्मितं ॥ अणमूये । जानामि किस्मिन्नं शकुन्तला  
वणजोसिणिं अदिमेत्तं पेकुदित्ति ।

वनज्योत्स्नाम् अतिमात्रं प्रेक्षत इति ।

अणमूया । एकु विभावेमि । कहेहि ।

अणमूया । न खलु विभावयामि । कथय ।

प्रियंवदा । जह वणजोसिणी अणुरूपेण पाअवेण सङ्गदा । अवि  
प्रियंवदा । यथा वनज्योत्स्ना अनुरूपेण पादपेन सङ्गता । अपि  
णाम एवम् अहमि अत्तणो अणुरूपं वरं लहेअत्ति ।

नाम एवम् अहमपि आत्मनो ऽनुरूपं वरं लभेयेति ।

शकुन्तला ॥ एसो णूणं तुह अत्तगदो मणोरहो ॥ इति कलशम्  
शकुन्तला ॥ एष नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्  
आवर्जयति ॥

आवर्जयति ॥

राजा । अपि नाम कुलपतेर् दयम् असवर्णचेचसम्भवा स्यात् ।

[Kumāra-sam. v. 60]. *Upabhoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the *Vikramorvasi* with *avakāśa*. The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogya*, 'fit,' 'capable,' 'suitable;' so *drishti-kshama*, 'capable of being seen,' 'visible.'

<sup>1</sup> *Api nāma*, 'would that.' In this sense it occurs also in the 3rd. Act of the *Vikramorvasi*, *api nāma Purāravā bhāveyam*, 'would that I were Purūravas!'

<sup>2</sup> 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api nāma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*śaam sambhādyate*. Schol.] *Kshetra* = *kalatra*, 'a wife;' *asavarna* = *asamāna-jātiya* 'of a different (and inferior) tribe or caste.' A Brāhmaṇ might marry a Kshatriyā, i.e., a woman of the military or kingly class next below him [Manu, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikta* or *mūrdhārasikta* 'head-

शकुन्तला । तदा अन्ताण्य विस्मरिस्मं ॥ लताम् उपेत्यावलोक्य  
 शकुन्तला । तदात्मानमपि विस्मरिष्यामि ॥ लताम् उपेत्यावलोक्य  
 च ॥ हला । रमणीएकु काले इमस्म लतापात्रवमिङ्गणस्म वदशरो  
 च ॥ हला । रमणीयेखलु काले ऽस्य लतापादपमिथुनस्य व्यतिकरः  
 संवृत्तो । एवकुसुमजोव्वणा वणजोमिणी । बद्धपद्मवदा ए उवभो-  
 संवृत्तः । नवकुसुमयौवना वनज्योत्स्ना । बद्धपद्मवतया उपभोग-  
 कृमो महशरो ॥ इति पश्यन्ती तिष्ठति ॥  
 लमः सहकारः ॥ इति पश्यन्ती तिष्ठति ॥

made in Manu, ix., 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samāna-jāti-guṇam varam swayam vrinīta*. Schol.] She is then called *swayamvārā*. In the *Mahābhārata* we have a beautiful account of the *Swayamvara* of Damayantī (who chooses Nala), and of Draupadī (who chooses Arjuna, p. 52); and in the *Raghu-vansa*, chap. vi., of the *Swayamvara* of Indumatī, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Raghu). See also *Nalodaya*, i., 30. Even the goddess *Lakshmi* is said to have exercised this privilege. See the allusion to the *Lakshmi-swayamvara* at the beginning of the 3rd. Act of the *Vikramorvaśī*.

<sup>1</sup> 'At a charming season, indeed, has the union between this pair, the (*Mālikā* or jasmine) creeper and the (*Sahakāra*) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms, [*i.e.*, its fresh blossoms give it all the bloom of a young bride] and the *Sahakāra* is capable of enjoyment by reason of (its) young shoots (just) formed.' *Vyatikara* is properly 'mutual action,' 'co-operation;' hence 'union,' 'blending,' 'inter-twining,' 'intermingling.' [See *Megha-dūta*, 15.] So also *vyatikara-sukham*, 'mutual enjoyment.' The prepositions *vi* and *ati* in composition imply both reciprocity and contrariety: hence, in the *Hitopadeśa*, line 2319, *vyatikara* signifies 'reverse,' 'turn in affairs.' *Baddha-pallavatayā*, 'by its state of young shoots formed on it.' This is a very idiomatic use of the instrumental case of the abstract noun ending in *tā*, to denote 'by reason of,' 'on account of.' The root *bandh* has often the sense of 'to form,' 'produce;' thus, *baddhanti phalam* [*Raghu-vanśa*, xii., 69]. *Drumeshu swayam phalam baddham*

प्रियंवदा ॥ मस्मितं ॥ अणमूए । जानामि किञ्चिन्मत्तं मउन्दला  
प्रियंवदा ॥ सस्मितं ॥ अनसूये । जानामि किञ्चिन्मत्तं शकुन्तला  
वणजोसिणिं अदिमेत्तं पेकहदित्ति ।

वनव्योत्त्राम् अतिमाचं प्रेक्षत इति ।

अनसूया । एक्कु विभावेमि । कहेहि ।

अनसूया । न खलु विभावयामि । कथय ।

प्रियंवदा । जह वणजोसिणी अणुरूपेण पाअवेण सङ्गदा । अत्रि

प्रियंवदा । यथा वनव्योत्त्रा अनुरूपेण पादपेन सङ्गता । अपि  
एवम् एवं अहमि अत्तणो अणुरूपं वरं लहेअत्ति ।

नाम एवम् अहमपि आत्मनो ऽनुरूपं वरं लभेयेति ।

शकुन्तला ॥ एसो णूणं तुह अत्तगदो मणोरहो ॥ इति कलशम्

शकुन्तला ॥ एष नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्  
आवर्जयति ॥

आवर्जयति ॥

राजा । अपि नाम कुलपतेर् इयम् असवर्णचेचसम्भवा स्यात् ।

[Kumāra-sam. v. 60]. *Upahoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the *Vikramorvaśī* with *avakāśa*. The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogya*, 'fit,' 'capable,' 'suitable;' so *drishti-kshama*, 'capable of being seen,' 'visible.'

<sup>1</sup> *Api nāma*, 'would that.' In this sense it occurs also in the 3rd. Act of the *Vikramorvaśī*, *api nāma Purāraed bhavedyam*, 'would that I were Purāravas!'

<sup>2</sup> 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api nāma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*eram sambhāryate*. Schol.] *Kshetra* = *kalatra*, 'a wife;' *asavarna* = *asamāna-jātiya* 'of a different (and inferior) tribe or caste.' A Brāhmaṇ might marry a Kshatriyā, i.e., a woman of the military or kingly class next below him [Manu, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikta* or *mūrdhāvāsikta* 'head-

अथवा कृतं मन्देहेन ।

असंशयं चचपरिग्रहचमा

यद् आर्यम् अस्वाम् अभिलाषि मे मनः ।

मतां हि मन्देहपदेषु वस्तुषु

प्रमाणम् अन्तःकरणप्रवृत्तयः ॥ २२ ॥

anointed' [Manu, x., 6], and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *múddhābhishikta* also. But if Śakuntalā were a pure Brāhmaṇī woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya [Manu, iii., 13].

<sup>1</sup> 'But, have done with [away with] doubt.' *Atharv* is used to correct a previous thought [*pakṣāntare*]. *Kṛitam* when used adverbially is like *alam*, and requires the instrumental case.

<sup>2</sup> 'Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth.)' The meaning is, 'If this damsel be the daughter of a Brāhmaṇ by a Brāhmaṇī or woman of the same caste, then why should I be conscious of such a sudden liking for one whom I could never hope to marry. This feeling of attraction and sympathy would not arise spontaneously in the breast of an honourable man, excepting towards a legitimate object of affection: for in such matters, the secret prompting [inner voice] of the heart is decisive.'<sup>3</sup> He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rājārshi Viśvāmitra (who was originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya or military caste. This caste came next to the Brāhmaṇical and according to Manu [i., 87] sprang from the arm of Brahmā. They wore a girdle of *mūrvā* and a sacrificial cord of hemp [Manu, ii., 42, 44], and were entirely concerned with warfare and military affairs. The Mahābhārata relates that they were exterminated by Paraśu-Rāma, the representative of the Brāhmaṇical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kārtavīrya. This fable is founded on the historical fact that,

Verse 22: VANĀSTHAVILĀ (variety of JAGATĪ). See Verse 18.



तथापि तत्तत एवेनाम् उपलक्ष्ये ।

शकुन्तला ॥ ससम्भ्रमं ॥ अहो सलिलभेअसम्भ्रमगदो णोमालिअं  
शकुन्तला ॥ ससम्भ्रमं ॥ अहो सलिलसेकसम्भ्रमोद्गतो नवमालिकाम्

at some period or other, struggles, arising out of mutual jealousy of each others' encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the priests. The example of Viśvāmitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Brāhmaṇ. There are also other anomalies of caste to be found; for the Viṣṇu-Purāṇa makes mention of a number of men, half-warriors, half-priests, Kshatriyas by birth, and Brāhmaṇas by profession, called Āngirasas or descendants of Angiras, who were said to have sprung from Nabhāga [Viṣh. Pur., p. 359. Mahābh. Selections, p. 23.] Kings, however, were never chosen from the Brāhmaṇical class, but were properly Kshatriyas [Manu, vii., 2]; though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Śūdras, or even to the three mixed classes [saṅkaras] formed by intermarriage with the others, viz., Mūrddhābhi-śikṭas, Māhishyas and Karanas [Manu, x., 6]. One dynasty of kings of the line of Nanda were actually Śūdras, and kept the Kshatriyas in subjection [Viṣṇu Purāṇa, p. 467.] In fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Brāhmaṇs from desiring a rank or privileges which were inconsistent with their love of dignified repose. *Āryam* = *samaryādam*, 'correct,' 'upright' [Schol.] *Pramāṇam*, 'that by which any thing is measured;' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [*pramāṇānam*, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in opposition to a masculine or feminine noun, or even to a noun in the plural number, as here. Thus, also *Vedāḥ pramāṇam* 'the Vedas are an authority.' See also Itiṭopadeśa, lines 169, and 1465. *Pravṛtti*, 'continuous flow;' hence, 'a course of action,' 'tendency,' 'inclination.'

'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' *Upalapsye* = *jñāsyē*, 'I will inform myself.' Schol.

<sup>1</sup> See note 3, page 21.

उज्जिष्ण वचणं मे मञ्जुचरो ऽदिवद्भृद ॥ इति भ्रमरबाधां नाटयति ॥

उज्जिष्णवा वदनं मे मधुकरो ऽभिवर्तते ॥ इति भ्रमरबाधां नाटयति ॥

राजा ॥ मस्यृहं विलोक्य ॥ साधु बाधनमपि रमणीयम् अस्याः

यतो यतः षट्चरणो ऽभिवर्तते

ततस् ततः प्रेरितलोललोचना ।

विवर्त्तितभूर् इयम् अद्य शिचते

भयाद् अकामापि हि दृष्टिविभ्रमं ॥ २१ ॥

अपिच ॥ सासूयमिव ॥

चलापाङ्गां दृष्टिं स्पृशसि बह्वशो वेपथुमतीं

रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।

करं व्याधुन्वत्याः पिवसि रतिसर्वस्वम् अधरं ॥

वयं तच्चाश्वेपान् मधुकर हतास् त्वं खलु हती ॥ २४ ॥

<sup>1</sup> *Madhu-kara*, 'a honey-maker,' mellificus, mellifer, i.e., 'a bee.'

<sup>2</sup> Literally, 'turns towards,' 'attacks,' 'assaults.'

<sup>3</sup> 'Good! even her repulse is charming.'

<sup>4</sup> 'In whichever direction the bee turns towards (her), from that quarter her rolling eye is darted: bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yatas* and *tatas* are properly 'whence' and 'thence' *tatas* = *tasmāt athāndt*, 'from that place.' Śāṅkara. *Ṣaṭ-charana*, 'a six-footed insect,' 'a bee.' *Dṛiṣṭi-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings.' [*dṛiṣṭi-vilāsa*. Śāṅkara.]

<sup>5</sup> 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lower lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate

Verse 23. VANSATHAVILA (variety of JAGATI). See Verses 18, 22.

Verse 24. ŚIKHARINĪ (variety of ATYASHTI) See Verse 9.

शकुन्तला । एषो धिद्वो विरमदि । अणदो गमिस्मं ॥ पदान्तरे  
 शकुन्तला । न एष धृष्टो विरमति । अन्यतो गमिष्यामि ॥ पदान्तरे  
 स्मिता सदृष्टिचेपं ॥ कष्टं इदो वि आश्रच्छदि । हला परिताश्रध  
 स्मिता सदृष्टिचेपं ॥ कथम् इतोऽपि आगच्छति । हला परिचायध्वं  
 परिताश्रध मं इमिणा दुर्विणीदेण दुष्टमज्जरेण अहिह्नमाणं ।  
 परिचायध्वं माम् अनेन दुर्विनीतेन दुष्टमधुकरेण अभिभूयमानां ।  
 उभे ॥ सस्मितं ॥ काश्रो वस्त्रं परितादुं । दुस्सुन्दं अकन्द । राश्र  
 उभे ॥ सस्मितं ॥ के आवां परिचातुं । दुष्यन्तम् आकन्द । राज-  
 रक्षितदारं तवोवणादं णाम ।  
 रक्षितानि तपोवनानि नाम ।

fruition), thou indeed art in the full enjoyment (of thy desire). In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Brāhmaṇī woman or a Kshatriyā woman, thou art in the act of enjoying her charms.' *Fyādhunwatyāh* genitive case of the pres. part. fem. agreeing with *asyāh* understood. *Dhū* with *ei* and *d* 'to shako about.' The 5th conjugation rejects the nasal in this participle, Pāṇini, vii., 1, 80. *Rati-sarva-svam* = *rati-nidhānam*, 'entirely made up, or constituted, of delight,' 'whose whole essence is delight.' So *khadga-sarva-svāh*, 'one whose whole property consists of a sword.' *Adhara*, 'the lower lip,' in contradistinction to *oshtha*, 'the upper lip.' *Adharam pīvasi*, 'thou art drinking (the moisture of) the lower lip.' Compare *adharam pātum pravṛttā* [Vikramorvaśī, Act 4], and *adhara-madhu* (the nectar of the lip) *pīvanti*. [Bhartri-Hari, i., 26.] *Hata* is here equivalent to *mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kṛit* = *kṛitārtha* or *kṛita-kṛitya* 'one who has gained the object of his desire, and is in full enjoyment of it.'

<sup>1</sup> Literally, 'ill-trained;' hence 'ill-behaved,' 'ill-mannered.'

<sup>2</sup> 'Who are we to rescue you?' i.e., 'Who are we that we should be able to rescue you? What power have we to rescue you?' [*drayoh ko 'dhikāra*, Śāṅkara.] In a passage further on in this Act, where the pronoun *ka* is similarly used (*kā tuam viśaśṭavyasya*, etc.) it is explained by Kāṭavema to mean *na prabhu*, *avāśa*, 'not having the power.' All the Devanāgarī MSS. read *parittdum* [Sans. *paritrātum*], but the Bengālī read *parittdne* [Sans.

राजा । अवसरो ऽयम् आत्मानं प्रकाशयितुं । न भेतव्यं ॥ इत्यर्द्धे नि  
 खगतं ॥ राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावद् अभिधास्ये ।  
 शकुन्तला ॥ पदान्तरे स्थित्वा ॥ कथं इदोषि मं अणुसरदि ।  
 शकुन्तला ॥ पदान्तरे स्थित्वा ॥ कथम् इतो ऽपि माम् अनुसरति ।  
 राजा ॥ सत्वरम् उपसृत्य ॥

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानां ।

अयम् आचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २५ ॥

॥ सर्वा राजानं वृद्धा किञ्चिदिव सम्भ्रान्ताः ॥

अनसूया । अज्ज । णकुत्तु किम्पि अच्चाद्धिदं । इअं णो पिअमही  
 अनसूया । आर्यं । न खलु किमपि अत्थाहितं । इयं नौ प्रियमखी  
 मज्झरेण अस्सिद्धअमाणा कादरीभूता ॥ इति शकुन्तलां दर्शयति ॥  
 मधुकरेण अभिभूयमाना कातरीभूता ॥ इति शकुन्तलां दर्शयति ॥

*paritrāṇe*], and the Calcutta *kā satlī amhe paritrāṇe*. There is no difficulty in admitting the infinitive, which may well stand for the dative *paritrāṇāya* [see page 14, note 1], especially in Prākṛit, which possesses no dative. A precisely similar construction occurs in the *Mālavikāgni-mitra*, p. 55, l. 13, *kā vāyam jetum*; and again, p. 40, l. 16, *ke āvdm parigrahāya* [Prākṛit *parigrahassa*, the genitive being put for the Sanskrit dative.]

<sup>1</sup> 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see page 14, note 2] a chastiser of the ill-behaved, is governing the earth?' *Śūsati*, loc. ca. of the pres. part., used here absolutely, and liable in this root and in roots of the 3rd. conjugation to be confounded with the 3rd. pers. plur. of the present tense. *Mugdhāsu* = *apraudāsu*, *apragalbhāsu*, 'gentle,' 'timid,' 'modest,' 'innocent:' Schol.

<sup>2</sup> *Ātyāhitam* = *mahābhīti*, 'great cause of fear:' Amara-kosha. Wilson adds another meaning, viz., 'daring action;' but, according to Dr. Bochtlingk, the meaning here rather is 'great crime,' 'punishable offence.' The word

Verses 25. ĀRYĀ OR GĀTHĀ. (See Verse 2.)

— — | — — — | — — — || — — — | — — — | — — — | — — —  
 — — — | — — — | — — — || — — — | — — — | — — — | — — —

राजा ॥ शकुन्तलाभिमुखो भूत्वा ॥ अपि तपो वर्धते ।

॥ शकुन्तला साध्वसाद् अवचना तिष्ठति ॥

अनमूया । दाषिं अदिधिविसेसलाहेण । हला मउन्दत्ते ।

अनमूया । इदानीम् अतिथिविशेषलाभेन । हला शकुन्तले ।

गच्छ उडञ्चं । फलमिच्छं अगचं उवहर । इदं पादोदकं भविस्सुहि ।

गच्छ उटजं । फलमिअम् अर्चम् उपहर । इदं पादोदकं भविस्सुति ।

occurs in the beginning of the 4th. and 5th. Acts of the *Vikramorvaśī*. Cf. also *Mālavikā*, 55, 19; 56, 4.

<sup>1</sup> 'I trust your devotion prospers,' 'does your devotion prosper?' 'is all well with your acts of devotion?' This was the regular formula of salutation on meeting a Brāhmaṇ. According to Manu, the word *kuśalam* should be then used, which implies an inquiry respecting the well-being of his acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu, ii., 127. See also *Rāmāyaṇa*, I., lii., 4.

<sup>2</sup> 'Now (indeed it does prosper) by the reception of a distinguished guest.' The rites of hospitality were enforced amongst the Hindūs by very stringent regulations. The observance of them ranked as one of the five great sacraments (*mahā-yajñāḥ*), under the title of *nṛi-yajña* or *manuṣhya-yajña* 'the man-sacrament.' Brahmā, Prajāpati, Indra, Fire, the Vasus and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him [*Vishnu Purāṇa*, p. 306]. No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward. [Manu, iii., 106.] On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him. [*Vishnu Purāṇa*, p. 305. *Hitopadeśa*, line 361.] Some of the things which were to be offered to a guest by even the poorest man were food, potherbs, water for the feet, and if he could do no more, ground on which to lie. [Manu, iii., 101. *Vishnu Purāṇa*, 308.]

<sup>3</sup> The *argha* or *arghya* was a respectful offering to Brāhmaṇs of rice, *Dūrbā*-grass, flowers, fruit, etc., with water in a small boat-shaped vessel. Cf. *Rāmāyaṇa*, I. xx., 9, 10. See also Wilson's note to *Megha-dūta*, verso 4. *Upahara* = *āniya prayachchha*, 'having fetched, present.'

<sup>4</sup> 'This (which we have brought with us for watering our plants) will

राजा । भवतीनां सूनृतयैव गिरा हतम् आतिथ्यं ।

प्रियंवदा । तेण हि इमस्मिं पञ्चाशसोअलाण सत्तवणवेदिआए

प्रियंवदा । तेन हि अस्यां प्रञ्चायसीतलायां सप्तपणवेदिकायां

मुज्जत्तमं उपविमिअ परिसमविणोदं करेदु अज्जो ।

मुहूर्तम् उपविश्य परिसमविणोदं करोतु आर्यः ।

serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him. [Vishnu Purāṇa, page 305. Compare also Luke vii., 44.] *Idam* i.e., *erikshārtham ānītam udakam*. Schol.

<sup>1</sup> *Sūnritā gir* 'kind yet sincere language,' 'complimentary and friendly words without flattery' (*priyam satyan-cha rachanam*). This is one of the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (*vāk sūnritā*) are never refused in the houses of the good, even though they be poor.' Manu, iii., 101. Hitopadeśa, line 301.

<sup>2</sup> 'On the raised-seat under the Saptaparna-tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to Śaṅkara, *prachhāya* = *prakṛishṭā yā chhāyā*, 'excessive shade.' The other Commentators explain it by *prakṛishṭā chhāyā yatra dēśah*, 'a place where there is excessive shade,' and by *prakṛishṭā chhāyā yasyāḥ*, 'having excessive shade.' A parallel passage occurs in the Mālavikāgni-mitra, page 3, line 20, '*prachchhāya-śītale śilāpattake nisannā*,' etc. It seems clear that the effect of *pra* in this word is to give intensity to the original idea. It is needless to regard it either as a Tatpurusha or Karmadhāraya compound, although it is in such compounds especially that *chhāyā* becomes *chhāya*. [See page 5, note 1, and Raghuvansa, iv., 20; xii., 50. Meghadūta, verse 103. Pāṇini, ii., 4, 22, 25.] *Sapta-parṇa*, 'a tree having seven leaves on a stalk' (*Echites scholaris*), called also *riśama-chhāda*, 'having an odd number of leaves,' and *riśāla-tvach*, 'having a broad bark' [Raghuvansa, iv., 23.] *Vedikā* = *vīrāma-āthānam*, 'place of repose or rest.' Schol. It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour or summer-house, for sitting or standing under. In this case it seems to have been erected under a Saptaparna-tree. *Sapta-parṇa*-

राजा । नूनं यूयम् अप्यनेन कर्मणा परिश्रान्ताः ।

अनसूया । हला सउन्दले । उददं षो पञ्चबाधणं अदिधीणं ।

अनसूया । हला शकुन्तले । उचितं नः पर्यपासनम् अतिथीनां ।

एतद्य उदविम्वह ॥ इति सर्व उपविशन्ति ॥

अच उपविशामः ॥ इति सर्व उपविशन्ति ॥

शकुन्तला ॥ आत्मगतं ॥ किं पुक्खु इमं जणं पेक्खिअ तपोवणवि-

शकुन्तला ॥ आत्मगतं ॥ किं नु खलु इमं जनं मे व्यस्य तपोवनवि-

रोहिणो विचारस्स ममणीअन्दि संवुत्ता ।

रोधिनी विकारस्स गमनीयास्मि संवुत्ता ।

राजा ॥ सर्वा विलोक्य ॥ अहो समवयोरूपरमणीयं भवतीनां सौहार्दं ।

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए । को पुक्खु एषो । चउरगम्भी-

प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । को नु खलु एषः । चतुरगम्भी-

*nāmo eṭṭhaṭṭha tale nirmitā yā vedikā.* Śāṅkara. Sir W. Jones [vol. v., p. 102] observes that this tree, when full-grown, is very large; when young, light and elegant. *Muhūrta* is properly an Indian hour of forty-eight minutes or two *dandas*, but is used for any short space of time.

<sup>1</sup> *Ātma-gatam* and *eva-gatam* (*lit.*, 'gone to one's self') are used in theatrical language like the English 'aside' to denote that the words which follow are supposed to be spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience. [*Ananya-prakāśam*: Schol.] *Gata*, 'gone,' at the end of a compound is used loosely to express relationship and connexion without any necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

<sup>2</sup> 'How now! can it really be that, having looked upon this man, I am become susceptible of [*lit.*, accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikra* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, etc. *Kim* is used *kutsadyam*, 'disdainfully,' and is equivalent to *katham eva jātam*, 'How can it have happened;' Schol.

<sup>3</sup> *Janāntikam*, 'aside to a person standing near.' This is a theatrical

राकिदी मञ्जरं आलवन्तो पद्माववन्दो विश्व लक्ष्मीश्रदि ।

राक्षतिर् मधुरम् आलपन् प्रभाववान् इव लक्ष्यते ।

अनसूया । महि । ममवि अतिथि कोदूहलं । पुच्छिस्मं दाव ण

/ अनसूया । मलि । ममापि अस्ति कौटूहलं । प्रक्ष्यामि तावद् एनं

॥ प्रकाशं ॥ अज्जस्स मञ्जराणावजणितो विस्सामो मं मन्तावेदि ।

॥ प्रकाशं ॥ आर्यस्स मधुराणापजनितो विश्वाचो मां मन्तयति ।

कदमो अज्जेण राणमिवमो अलङ्करीश्रदि । कदमो वा विरहपञ्च-  
कतम आर्येण राजर्षिवंशो ऽलङ्कियन्ते । कतमो वा विरहपर्यु-

direction something similar to *ātma-gātam*, but denotes that the speech which follows is supposed to be audible by one other person, to whom a private signal is made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand (*tripatḍka*), being a mutual speech (between two), is called *janāntikam*.' Śāṅkara and Sāhit.-Darp., 177.

<sup>1</sup> 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (whilo) speaking to us sweetly.' *Chatura*, 'lively, 'sprightly,' 'animated;' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuram ālapan*. *Gambhīra*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram*; the others *mahuram piam*; but *piam* belongs properly to the margin.

<sup>2</sup> *Prakāśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

<sup>3</sup> 'What race of royal-sages is adorned by your honour?' A *Rājārshi* is a king or man of the Kshatriya and military class who has attained to the rank of a *Rishi* or saint by the practise of religious austerities. Such were *Ikshvāku*, *Parūrava*s, *Dushyanta*, etc. There are six other classes of *Rishis*. [See the word 'Saint' in the English and Sanskrit Dictionary.] The *Rājārshi* is inferior to the *Brahmarshi* or 'Brāhmaṇ-saint,' but it was possible for a *Rājārshi* to raise himself to the rank of the latter, and therefore to the state of a *Brāhmaṇ*, by very severe penance, as exemplified in the story of the celebrated *Viśvāmitra*, son of *Gādhi*, and father of *Śakuntalā*. [See *Rāmāyaṇa*, I., xx., 20; lxv., 18. *Aśtra-sikshā*, 118.]



रसुअजणो किदो देसो । किखिमित्तं वा सुउमारदरोवि तबोवण-  
त्सुकज्जनः कृतो देशः । किखिमित्तं वा सुकुमारतरो ऽपि तपोवन-  
गमणपरिच्छमसु अत्ता पदं उवणीदो ।

गमनपरिच्छमसु आत्मा पदम् उपनीतः ।

शकुन्तला ॥ आत्मगतं ॥ हिअअ । मा उत्तम । एसा तुए

शकुन्तला ॥ आत्मगतं ॥ हदय । मा उत्ताम । एसा लया  
चिन्दिदं अणसूआ मन्नेदि ।

चिन्तितम् अनसूया मन्त्रयते ।

राजा ॥ आत्मगतं ॥ कथम् इदानीम् आत्मानं निवेदयामि । कथं  
वात्मापहारं करोमि । भवतु । एवं तावद् एनां वल्ले ॥ प्रकाशं ॥ भवति ।  
यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सो ऽहम् अविघ्नक्रियोपल-  
भाय धर्मारण्यम् इदम् आयातः ।

<sup>1</sup> 'With its people regretful by separation' i.e., by your absence.

<sup>2</sup> 'On what account has your person even though very delicate [unaccustomed to hardships] been brought to the point of (undergoing) the fatigue of visiting this grove of penance?'

<sup>3</sup> 'O my heart! be not uneasy, this Anasúyá is giving utterance to all thy thoughts,' i.e., is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come; etc. Schol.)

<sup>4</sup> 'Or how shall I make concealment of myself?' i.e., How shall I hide my real character? how shall I dissemble? *Apahdra* is equivalent to *ranchanam*, 'deception,' [Kátav.] or rather to *nihnava* or *sangopanam*, 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Devanágari MSS. agree in reading *apahdra*. The Bengálí have *parthdra*, which is also explained by *sangopanam*. The oldest Bengálí MS. [1060, E. I. House] omits the words from *katham vá to karomi*.

<sup>5</sup> 'O lady!' voc. case of *bhavati*. According to Manu, a Bráhmaṇ is to be accosted with the respectful pronoun *bhavat*, and to any woman not related by blood, the address *bhavati* or *subhage bhagini* is to be used [ii., 128, 129].

<sup>6</sup> 'I, that very person who was appointed by his majesty, the descendant

अनमूया । सणाहा दाणिं धमचारिणो । -

अनमूया । सनाथा ददानीं धर्मचारिणः ।

॥ शकुन्तला शृङ्गारलज्जां निरूपयति ॥

सख्यो ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला सउन्दले ।

सख्यो ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला शकुन्तले ।

जर एत्थ अज्ज तादो सण्हितो भवे ।

यदि अत्र अद्य तातः सन्निहितो भवेत् ।

शकुन्तला ॥ सरोषं ॥ तदो किं भवे ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत् ।

सख्यो । इमं जीविदमव्यस्येणवि अदिधिविसेमं किदत्थं करिस्सदि ।

सख्यो । इमं जीवितमव्यस्येनापि अतिथिविशेषं कृतार्थं करिस्स्यति ।

of Puru, for the administration of justice, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The religious rites and sacrifices of holy men were often disturbed by certain evil spirits or goblins called Rākshasas, who were the determined enemies of piety and devotion. No great sacrifice or religious ceremony was ever carried on without an attempt on the part of these demons to impede its celebration; and the most renowned saints found it necessary on such occasions to acknowledge their dependence on the strong arm of the military class, by seeking the aid of warriors and heroes. The inability of holy men, who had attained the utmost limit of spiritual power, to cope with the spirits of evil, and the superiority of physical force in this respect is very remarkable. [See Rāmāyaṇa, I. xx., xxi., xxxii., and the end of Act 3. of this play].

<sup>1</sup> See page 26, note 1.

<sup>2</sup> 'Understanding the gestures of both,' i.e., of Śakuntalā and Dushyanta. *Ākāra* = *cheshtā* or *ingitām*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, etc.

<sup>3</sup> 'What if he were (near at hand)?' i.e., If he were near at hand, what would he do? Schol.

<sup>4</sup> 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' i.e., He would do worldly

शकुन्तला । तुम्हे अवेध । किम्पि हिअए करिअ मन्नेध । ए वो  
 शकुन्तला । युवाम् अपेतं । किमपि हृदये कृत्वा मन्त्रयध्वं । न वां  
 वचणं सुणिस्सुं ।

वचनं श्रोय्यामि ।

राजा । वयमपि तावद् भवत्यौ सखीगतं किमपि पृच्छामः ।

सखी । अज्ज । अपुग्गहो विअ इअं अभात्थणा ।

सखी । आर्य । अनुयह इव इयम् अभ्यर्थना ।

राजा । भगवान् काश्यपः शस्यते ब्रह्मणि वृत्तंते । इयं च वः सखी  
 तदात्मजेति कथम् एतत् ।

honour to his guest by offering him the best of his substance and property. See page 32, note 5. There is here evidently a *double-entendre*. Śāṅkara explains *sarva-ncam* by *phala-mūlādikam*, 'fruits, roots, and other necessities of life.' Fruits and roots were the chief food of anchorites and constituted their whole substance and worldly treasure. With an offering of these they were commanded to honour every one who came to their hermitage. [Rāmāyaṇa, I., lii., 16, and lxi., 4. Manu, vi., 7.] The allusion, however, evidently is to Śakuntalā, who might be regarded as the holy father's most valuable possession and treasure.

<sup>1</sup> 'Got off with you! having formed some (idea) in your heart, you are speaking.' *Irīdaye* or *manasi kri* is not an unusual idiom for 'to turn or cogitate in the mind.' [See Rāmāyaṇa, II., 64, 8.] *Apetaṃ* is the 2nd. pers. du. imp. of *i*, 'to go,' with *apa*.

<sup>2</sup> *Sakhi-gatam*, 'relating to your friend.' [*Śakuntalā-vishayakam*: Schol.] This use of *gata* is noticeable, see the note to *ātma-gata*, p. 37, note 1. Only one Devanāgarī MS. reads *bhavatyau*; but this is supported by the oldest Bengālī, which also adds *kimapi*.

<sup>3</sup> 'His reverence Kāśyapa [see note 1, p. 22] lives in the constant practice-of-austerities.' *Brahman* is properly the Supreme Spirit or Being from which all created things are supposed to emanate and into which they are absorbed. The dictionary gives three other senses—1. The practice of austerities; 2. The Vedas; 3. Holy knowledge. The first is the one here required. Śāṅkara explains it by *tapas*, i.e., the practice of bodily mortification and penance: Kāṭavema by *brahmacharyam*, 'the practice of continence.'

अनमूया । सुषाद् अञ्जो । अस्थि कोषि कोषिषोत्ति गोत्तणा-  
 अनमूया । शृणोतु आर्यः । अस्ति कोऽपि कौशिक इति गोचना-  
 मधेओ महप्पहावो राएसी ।  
 मधेयो महाप्रभावो राजर्षिः ।  
 राजा । अस्ति । श्रूयते ।

<sup>1</sup> 'There is a certain Rájarshi [or royal-sage, i.e. ,both king and saint] of great majesty, whose family name [patronymic] is Kauśika.' This was the great Viśwámitra (a descendant of Kuśa or Kuśika), whose story—he being the preceptor of Ráma-chandra—is told in the Rámáyana, I, li., lxv., and xxxv. He is there said to be the son of Gádhi (a prince of the Lunar dynasty, king of Gádhi-pur, or the ancient Kanouj) who is said to be the son of Kuśa-nátha, who is the son of Kuśa or Kuśika. According to the Vishnu Purāṇa the following is the pedigree of Viśwámitra. One of the sons of Purúravas, a prince of the Lunar dynasty [see Vikramorvaśi] was Amávasu. Thence in direct succession came Bhíma, Kāñchana, Jahnu, Sumantu, Ajaka, Valákaśwa and Kuśa. The latter had two sons, Kuśámba and Kuśa-nátha, but Gádhi was the son of Kuśámba, and was said to be an incarnation of Indra (who is hence sometimes called Kauśika); for Kuśámba had engaged in great penance, to obtain a son who should be equal to Indra, and the latter being alarmed, took upon himself the character of Kuśámba's son. Gádhi had a daughter, Satyavati, who married a Bráhmaṇ named Richka, son of Bhrigu. This Richka—with the view of securing to himself a son who should be an illustrious Bráhmaṇ, and to his father-in-law, a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gádhi; infusing into one the qualities suited to a Bráhmaṇ, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gádhi had a son, Viśwámitra, who, though a Kshatriya, was born with the inclinations of a Bráhmaṇ; and the wife of Richka had a son, the sage Jamadagni, who was the father of the warrior-priest Paraśu-ráma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśwámitra. Satyavati, his sister, was the grandmother of Paraśu-ráma, and it was not till the close of the latter's career that Ráma-

अनसूया । तं णो प्रियसखीए पद्वं अवगच्छ । उन्मिषाए  
अनसूया । तं नौ प्रियसखाः प्रभवम् अवगच्छ । उन्मितायाः  
शरीरसंववृणादीहिं तादकस्सो मे पिदा ।  
शरीरसंववर्धनादिभिस् तातकास्सो ऽस्याः पिता ।

राजा । उन्मिताशब्देन जमितं मे कौतूहलं । आमूलाच् श्रोतुम्  
इच्छामि ।

अनसूया । सुणादु अज्जो । गोदमीतीरे पुरा किल तस्स राए-  
अनसूया । इत्थेणोतु आर्यः । गौतमीतीरे पुरा किल तस्स राज-  
सिणो उग्गे तपसि ववृमाणस्स किम्पि जादसक्केहिं देवेहिं मेणआ णाम  
वेर् उये तपसि वर्तमानस्स किम्पि जातशक्केर् देवेर् मेनका नाम  
अज्जरा पेसिदा णिअमजिग्घकारिणी ।

अप्पराः प्रेषिता नियमविघ्नकारिणी ।

chandra appeared on the field and became the pupil of Viśvāmitra. At any rate the Rishi must have been very old. Indeed, in the Rāmāyaṇa he is stated to have mortified himself for two thousand years before he attained the rank of a Rishi; for many years more before his cohabitation with Monaká, which led to the birth of Śakuntalá; and for many thousand years more before he became a Brāhmaṇ. It was not till after this period that he became the preceptor of Rāma-chandra, but no chronological inconsistency is too great for Hindú mythology.

<sup>1</sup> 'Know him to be the father of our friend; but father Kanwa is the (reputed) father of her, through the fostering of her body, etc., when deserted. *Prabhava* = *janma-hetu*, 'the operative cause of being,' i.e., a father. Schol.

<sup>2</sup> 'The story of Viśvāmitra, as told in the Rāmāyaṇa, is briefly this. On his accession to the throne in the room of his father Gádhi, in the course of a tour through his dominions, he visited the hermitage of the Muni Vaśishṭha one of the ten Brahmádikas or Prajāpatis, sons of Brahmá. There the cow-of-plenty excited his cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Brāhmaṇical classes) which ended

राजा । अस्येतद् अन्यसमाधिभीरुत्वं देवानां ।

अनमूया । तदो वसन्तोदारसमए मे उन्मादरुत्तमं रूपं प्रेक्षिष्य ।

अनमूया । ततो वसन्तावतारसमये ऽस्या उन्मादयितृकं रूपं प्रेक्ष्य<sup>१</sup> ।

in the defeat of Viśwámitra, whose vexation was such, that he devoted himself to austerities in the hope of attaining the condition of a Bráhmaṇ. The Rámáyana goes on to recount how by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rájarshi [I., lvii., 5], Rishi [Ixiii., 2], Maharshi [Ixiii., 19], and finally, Bráhmārshi [lxv., 18]. It was not till he had gained this last title that Vasiṣṭha consented to acknowledge his equality with himself, and ratify his admission into the Bráhmaṇical state. It was at the time of Viśwámitra's advancement to the rank of a Rishi, and whilst he was still a Kshatriya, that Indra and the inferior gods, jealous of his increasing power—as exhibited in his transporting King Trisanku to the region of the stars, and in saving Śunahśepas, the son of his own brother-in-law Richika, out of the hands of Indra, to whom he had been promised by King Ambarisha as a victim in a sacrifice—sent the nymph Menaká, to seduce him from his life of mortification and continence. The Rámáyana records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Śakuntalá, during that period. It only informs us that at the end of ten years the Rishi having come to himself, extricated himself from this hindrance (*niyama-vighna*), and abandoning the nymph, departed into another region.

<sup>१</sup> 'Such is the fear which there is to the (inferior) gods of the devotion of others!' It may be remarked here that, according to the Hindú system, Indra and the other inferior deities were not the possessors of Swarga, or heaven, by inalienable and indefeasible right. They accordingly viewed with jealousy and even alarm, any extraordinary persistency by a human being in acts of penance, as it raised him to a level with themselves; and if carried beyond a certain point, enabled him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs [Apsaras], such as Menaká, Rambhá, and Urvaś, who were called his 'weapons' [*Indrasya praharaṇāni*, Vikram., Act I.] and whose business it was to impede by their seductions, the devotions of holy men.

<sup>२</sup> 'Then at the season of the descent of Spring, having looked upon the

॥ इत्यङ्गि लज्जया विरमति ॥

राजा । परस्ताद् अवगम्यत एव । सर्वथाप्सरःसम्भवेषा ।

अनसूया । अहं ।

अनसूया । अथ किं ।

राजा । उपपद्यते ।

मानुषीषु कथं वा स्याद् अस्य रूपस्य सम्भवः ।

न प्रभातरलं ज्योतिर् उदेति वसुधातलात् ॥ २६ ॥

intoxicating beauty [form] of that (nymph).’ The commentators consider *vasantoddra* to be a compound of *vasanta* and *uddra*; but *oddra* is a legitimate Prākṛit contraction for *avatāra*, although *avaddra* would be equally correct. Compare *odansayanti* for *avatansayanti* [p. 5, note 3], *hodi* for *havadi* or *bhaeti*, *jedi* for *jayadi* or *jayati*, etc. Lassen’s *Instit. Prāk.*, p. 176. *Avatāra* is derived from *avatri*, ‘to descend,’ and applies especially to the descent of a god from heaven. There can be nothing inappropriate in connecting it with *Vasanta*, ‘the Spring,’ often personified as a deity. See a passage in the 2nd. Act of the *Vikramorvaśī*, *Pekkhadu bhavam vasantā-vaddrasūdam assa ahirāmatṭaṇaṃ pamādaṇaṇassa*, ‘let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.’ *Unmādayitrikam* [Kāṭavema] is for *unmādayitṛi*, the neuter of the causal noun of agency, ‘that which causes to go mad or be intoxicated’ [*adhairya-janakam*, ‘causing unsteadiness,’ Schol.]

<sup>1</sup> ‘What (happened) afterwards is quite understood’ [or guessed by me.] According to Pāṇini (v. 3. 27) the affix *tāt*, in words like *parastāt*, *adhasāt*, may stand for the nominative case, as well as for the ablative and locative. Hence *parastāt* is equivalent to *para-vṛttāntah*, ‘the rest of the story,’ ‘the subsequent particulars.’

<sup>2</sup> ‘Exactly so,’ ‘how can it be otherwise?’ *Athakim* is a particle of assent.

<sup>3</sup> ‘It is fitting (that she should be the daughter of an Apsaras). How otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).’ *Apsarah-sambhavitvam* is the nominative case to *upapadyate*, Schol. According to Kāṭavema, *prabhā-taralam*

॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतं ॥ लब्धावकाशो मे मनोरथः । किन्तु सख्याः  
परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतदौर्धीभावकातरं मे मनः ।

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

पुणोषि वक्तुकामो विश्व चञ्जो ।

पुनरपि वक्तुकाम इव आर्यः ।

[*prabhayā chañchalam*] *jyotis*, is a periphrasis for *vidyut*, 'lightning;' but Śankara applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is appropriate. See *Megha-dūta*, verse 40.

<sup>1</sup> 'My desire has found (free) scope,' *i.e.*, 'Since it is certain that she is not a Brāhmaṇī woman, [*asavarnatva-niścayāt*, from the certainty of her not being of the same class with the holy father], it is clear that my desire is directed towards an attainable object.' *Avakāśa* means 'free course, 'range,' 'power of expatiating.' A similar phrase occurs later in this Act, *labdhāvakāśa me prārthanā*. Kāṭavema there explains it by *labdhāśrayah* or *sārtho me manorathah*.

<sup>2</sup> 'Nevertheless, having heard the prayer for a husband uttered in joke by her female-friend [see page 29, line 10], my heart is held in suspense and anxious,' *i.e.*, anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*pūrvam anyā varo nirṇīto na vā*. Kāṭav.). Śankara interprets *vara-prārthanā* by *svedmyabhiśiṣha*, 'wish for a husband.' *Dhṛita-dueaidhī-bhāva-kātaram* is a complex Dvandva compound. *Dueaidhī-bhāva*, 'a state of difference, distraction, doubt.'

<sup>3</sup> 'Looking with a smile at Śakuntalā, (and then) turning her face towards the hero-of-the-poem;' [*lit.*, having become with her face turned, etc.] All the Devanāgarī MSS. have this latter clause. *Nāyaka*, in erotic poetry, is the lover, husband, or rather the hero of the poem, and *nāyikā*, the heroine or female who is the object of his admiration and love. So Romeo, in Shakspeare, would be the *nāyaka*, and Juliet the *nāyikā*. According to Śankara and Kāṭavema, in every Hindū play there is also a *prati-nāyaka*, or 'antagonist of the hero,' and an *upa-nāyaka*, or 'sub-hero.'



॥ शकुन्तला सखीम् अङ्गुल्या तर्जयति ॥

राजा । सम्यग् उपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलो-  
भाद् अन्यदपि प्रष्टव्यं ।

प्रियंवदा । अलं विशारिष्य । अपिअन्तणाणुओओ तवस्सिअणो णाम  
प्रियंवदा । अलं विचार्य । अनियन्त्रणानुयोगस् तपस्विजनो नामं  
राजा । सखीं ते ज्ञातुम् इच्छामि ।

वैखानसं किम् अनया व्रतम् अप्रदानाद्

व्यापाररोधि मदनस्य निषेवितव्यं ।

अत्यन्तम् आत्मसदृशेषवत्तभाभिर्

आद्यो निवस्यति समं हरिणाङ्गनाभिः ॥ २७ ॥

<sup>1</sup> 'Śakuntalā threatens [reproves] her friend with her finger,' i.e., makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history. (*Ātmano vridh-janaka-sva-vrittāntodghātanam*. Kāṭavema.) According to Śāṅkara, this is an example of the coquettish gesture called *lalitam*, i.e., though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse. *Priyajana-kathā-śūruśur api vahi tad-anyathā*. Śāṅkara.

<sup>2</sup> 'It has been rightly judged by your ladyship; from an eagerness to hear (all the particulars of) her good history, there is still something (that remains) to be asked by us.'

<sup>3</sup> 'Enough of deliberating; surely persons (who lead the life) of hermits may be questioned unreservedly' [freely]. *Aniyantranānuyoga* is equivalent to *aniyama-prāśna*, 'one to whom a question may be put without any restraint or ceremony.' Kāṭavema. *Alam*, in the sense of prohibiting or forbidding, is more usually found with the instrum. case of the noun, but, like *khalu*, it may sometimes be used in this sense with the indeclinable participles in *tva* and *ya*, thus *alam dattvā*, 'enough of giving,' or 'having given, it is enough;' so *khalu pitvā*, 'having drunk, hold!' Wilkins' Grammar, rule 737. The Bengālī MSS. read '*alam vichāritena*.'

<sup>4</sup> 'I wish to ascertain (respecting) your friend—Is this monastic vow (so)

प्रियंवदा । अज्ज । धम्मचरणेवि परवसो अञ्चं जणो । गुरुणो उण  
 प्रियंवदा । आर्य । धर्मचरणेऽपि परवसो ऽयं जमः । गुरोः पुनर  
 से अणुरूपवरणदाणे सङ्कुणो ।  
 अस्या अनुरूपवरप्रदाने सङ्कल्पः ।

opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or, on the contrary (*dho*), will she live to the end (of her life) along with the female deer, her favourites (from) having eyes like her own? Dr. Boehtlingk remarks that *sakhim te jñatum icchēhāmi kim anayā*, etc., is equivalent to *jñatum icchēhāmi kim sakhyā te*, etc., 'I wish to know whether this vow is to be observed by thy friend,' etc. He gives instances of a similar construction in *Draup.*, iv., 5. *Mahābh.*, iii., 269. *Vaikhānasa*, anything relating to a *vaikhānasa* or hermit, *tena kṛitam proktam vā vratam vaikhānasam, tattū niyatāranya-vāsa-rūpam*, 'the vow which is performed or enjoined by him is called *vaikhānasa*, and that consists in always living in the woods.' Sankara. *Apradānāt = pradāna-paryantam*, or *drivāhāt*, 'up to the period of her marriage.' In the time of Manu every Hindū girl was given away in marriage before the season of maturity (*ṛitoḥ prāk pradānakāla*), and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived. See *Manu*, ix., 4, with commentary. *Vyāpāra-rodhi madanasya = kama-kriyā-nivāraṇam*, 'hindering amatory actions.' According to *Kāṭhavaṃśa ātma-saḍṛīṣekṣhaṇa-vallabdhābhīr* may be optionally resolved into *ātma-saḍṛīṣekṣhaṇa-vallabhā ābhīr*. *Aho*, a particle of doubt or asking, is said by the commentators to be used *pakṣhāntare* or *vikalpe*, i.e., antithetically, or, in stating an opposite alternative.

<sup>1</sup> 'Even in the practice of religious duties this person [*Śakuntalā*] is dependant on (the will of) another [*viz.*, *Kanwa*]; nevertheless, it is the purpose of the Guru to give her away to a suitable husband.' According to *Manu* (ix., 2, 3), women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters *Śakuntalā* was not her own mistress. The holy father had enjoined a life of penance upon her, but had resolved that her residence in the hermitage should not be perpetual. *Api śabdēna dharmā-*

राजा ॥ आत्मगतं ॥ न दुरवापेयं खलु प्रार्थना ।

भव हृदयसाभिलाषं सम्प्रति सन्देहनिर्णयो जातः ।

आग्रहसे यद् अग्रिं तद् इदं स्पर्शचमं रुदं ॥ २८ ॥

शकुन्तला ॥ सरोषमिव ॥ अणसू ए अहं गमिष्यं ।

शकुन्तला ॥ सरोषमिव ॥ अनसू ये अहं गमिष्यामि ।

अनसूया । किञ्चिन्मिन् ।

अनसूया । किञ्चिन्मिन् ।

*charaṇasya sva-ehhanda-karaṇyatyasam sūchitam*, 'by the word 'even' it is indicated that the duties of religion are generally to be performed as a voluntary act.' Kāṭavema. Amara-Sinha explains *sankalpa* by *mānasam karma*, 'a mental act or resolution.' The rule of Vararuchi (i., 22) by which the Sanskrit *guru* becomes *garua* in Prākṛit, only applies to the adjective.

<sup>1</sup> 'This prayer is not difficult of realization,' i.e., A suitable husband, about whom there is this wish, is not difficult to be obtained; *prārthanā-sādhena tad-vishayo varo lakṣyate*: Kāṭavema. According to this, it would appear that the word *prārthanā* refers to the prayer supposed to have been made by Kaṇwa, that he might find a suitable husband for his foster-child.

<sup>2</sup> 'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandeha-nirṇaya*, 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned before, at page 30, line 1, with note 2. The word *antah-karāṇa* [line 5], is there used for *hṛidaya*. *Yad [Śakuntalā-rūpam vastu] agnim tarkayasi*, 'The thing, [viz., Śakuntalā] which thou imaginedst fire:' Sankara. The power of a Brāhman, especially if exhibited in anger, is compared to fire [Verse 41 of this play. Bhāṭṭi, i., 23. Mahābh., I., 3010.] There may be some allusion to this here, or it may simply mean that, supposing Śakuntalā to have been a Brāhman's woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparśa-kṣamam* = *samparka-yogyam* [see page 28, note 1, at end].

Verse 28. *ĀṆYĀ* or *GĀṆHĀ*. (See Verse 2.)

— — — — — | — — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — —

शकुन्तला । इमं असम्बद्धपलाविणिं विश्वदं अज्जाए गोद-  
 शकुन्तला । इमाम् असम्बद्धपलापिणीं प्रियंवदाम् आर्याये गीत-  
 मीए णिवेदस्सं ।

म्ये निवेदयिस्सामि ।

अनसूया । सहि । ए जुत्तं ते अकिदसक्कारं अदिहिविमेमं विमज्जिअ  
 अनसूया । सखि । न युक्तं ते ऽकृतसत्कारम् अतिथिविशेषं विसृज्य  
 मच्छन्दो गमणं ॥ शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव ॥

खच्छन्दतो गमनं ॥ शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव ॥

राजा ॥ यहीतुम् इच्छन् निगृह्णात्मानम् आत्मगतं ॥ अहो चेष्टा-  
 प्रतीकपिका कामिनो मनोवृत्तिः । अहं हि

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।

स्यानाद् अनुसृजन् अपि गलेव पुनः प्रतिनिवृत्तः ॥ २८. ॥

<sup>1</sup> *Asambaddha*, properly 'unconnected;' hence, 'absurd,' 'nonsensical.' *Abaddha* is used with the same acceptation.

<sup>2</sup> Compare note 2, page 35. Śāṅkara quotes an aphorism of Bhṛigu, 'Who-soever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Brāhmaṇa.'

<sup>3</sup> 'Wishing [making a movement] to arrest (her departure, but) checking himself.' The above is the reading of all the Devanāgarī MSS. The Bengālī have, *Utthdya jighrikshur ira ichchhām nigrihya*, 'Rising up as if desirous of seizing her (and then) restraining his intention.' It is clear from what follows that, although Dushyanta did not advance towards Śakuntalā, yet he must have indicated what was passing in his mind by some gesture. It appears from page 37, line 5, that the whole party were seated. The Bengālī reading supposes that, with the idea of arresting her departure, he started up and then checked himself.

<sup>4</sup> 'Ah! the thoughts passing in the mind [the state of the mind] of a lover have their counterpart in his gestures: for, being desirous of following the hermit's daughter, all at once I have been restrained from advancing

Verse 29. *ĀRYĀ or GĀTHĀ. (See Verse 2.)*

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —  
 — — — | — — — | — — — || — — — | — — — | — — — | — — — | —

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हला ए दे जुक्तं गन्तु ।

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हला न ते युक्तं गन्तु ।

शकुन्तला ॥ सधूमं ॥ किणिमिक्तं ।

शकुन्तला ॥ सधूमं ॥ किणिमिक्तं ।

प्रियंवदा । रुक्मसेवणाद् दुवे धारेसि मे । एहि दाव । अत्ताणं

प्रियंवदा । रुक्मसेचने दे धारयसि मे । एहि तावत् । आत्मानं

मोचिष्य तदो गमिष्यमि ॥ इति बलाद् एनां निवर्तयति ॥

मोचयित्वा ततो गमिष्यसि ॥ इति बलाद् एनां निवर्तयति ॥

राजा । भद्रे । रुक्मसेचनादेव परिश्रान्ताम् अचभवतीं लक्षये ।

तथा ह्यस्याः

स्वस्तांसाव् अतिमाचलोहिततलो बाह्व घटोत्सेपणाद्

अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

बद्धं कर्णश्रीरोधि वदने घर्माश्रमां जालकं

बन्धे संसिनि चैकहस्तयमिताः पर्याकुला मूर्द्धजाः ॥ ३० ॥

by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' i.e., 'I feel just as if I had gone and turned back. My feelings and my gestures correspond: I had a desire to follow her, and seemed to myself to do so; but as I felt checked by decorum, so I did not move from my place.' *Vinayana* = *kula-maryaddayā*: [*Śāṅkara*] and *sautil-yena*: [*Kāṭav.*], 'by family honour,' 'by honourable, gentlemanly feeling.' *Vāṛita-prasara* = *niruddha-gamana*.

<sup>1</sup> 'With a frown.' The *bhrū-bhaṅga*, or 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumāra*, 'very delicate.' Under this head are included all coquettish glances of the eye: *Śāṅkara*. See page 32, note 4, and *Megha-dūta*, verse 73.

<sup>2</sup> 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' The commentaries have *mahyam* for *me*. *Dhri* in the causal, in the sense of 'to owe,' requires a dative of the person.

<sup>3</sup> 'For her arms have the shoulders drooping, and the lower part [fore-

Verse 30. *ŚĀRĀDĀYIKRĪṢĪṬA* (variety of *Atidhriti*). See Verse 14.

तद् अहम् एनाम् अनृणां करोमि ॥ इत्यङ्गुलीयं दातुम् इच्छति ॥

॥ उभे नाममुद्राचराण्यनुवाच परस्परम् अवलोकयतः ॥

राजा । अलम् अस्मान् अन्यथा सम्भाव्य राज्ञः प्रतियहो ऽयमिति

arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Śirisha in her ears, has formed upon her face: her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' *Bāhu* is the arm from the shoulder-joint [*ansa*] to the wrist, and does not include the *karabha*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *pragaṇḍa*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshṭha*, commonly called the fore-arm, extending from the elbow to the wrist [see *Amara-kosha*, pp. 149, 150]. *Atilohita-talau* is a Bahuvrīhi compound, in agreement with *bāhū*; *talau* cannot, therefore, be translated by 'the palms of the hands.' Wilson gives 'fore-arm' as one meaning of *tala*, and Śāṅkara explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by the exertion of lifting and tossing the watering-pot. *Pramāṇḍdhika* = *śvābhāvika-māṇḍādhika*, 'more than natural,' 'undue.' *Baddham* 'formed' [see page 28, note 1]. *Jālakam*, properly a 'net-work'—hence, 'a collection [*samūha*, Schol.] or assemblage of anything.' Śāṅkara observes that her face was spotted with drops of perspiration so as to resemble net-work. So *śvedam ānana-vilagna-jālakam*: *Raghu-vanśa* ix. 68. *Karṇa-śirisha-roḍhi* [see page 5, note 3]. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek [*Sthīri-karaṇḍt*: Śāṅkara. *Sanīśha-kāritvāt*: Kaṭav.] A similar idea occurs in the *Megha-dūta*, verse 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in the hot weather. The lotus-flower, or one of its petals, seems to have furnished as common an ornament for the ear as the *śirisha*: [*Megha-dūta*, verses 69, 46.] *Paryḍkūḍh* = *vikṛāṇḍh*, 'scattered.'

<sup>1</sup> This is probably the ring which was afterwards given to Śakuntalā, and served as the *abhijāna* or token of recognition.

<sup>2</sup> 'Both, reading the letters of the seal with the name (of Dushyanta stamped on it), look at each other;' [*Asau rājā iti kṛitvā*, 'Thinking to them-

राजपुरुषं माम् अवगच्छय ।

प्रियंवदा । तेष हि णारिहर्दि एदं अङ्गुलीअञ्चं अङ्गुलीविओञ्चं ।

प्रियंवदा । तेन हि नार्हति एतद् अङ्गुलीयकम् अङ्गुलीवियोगं ।  
अञ्जस्स वञ्चणेण अणिरिणा दाणिं एमा ॥ किञ्चिदिहस्य ॥ हला सउन्दले  
आर्यस्य वचनेन अनणा इदानीम् एषा ॥ किञ्चिदिहस्य ॥ हला शकुन्तले  
मोददासि अणुअम्पिणा अञ्जेण अथवा महाराएण । गच्छ दाणिं ।

मोचितासि अणुकम्पिना आर्येण अथवा महाराजेन । गच्छ इदानीं ।

शकुन्तला ॥ आत्मगतं ॥ जह अत्तणो पव्विस्सं ॥ प्रकाशं ॥ का

शकुन्तला ॥ आत्मगतं ॥ यदि आत्मनः प्रभविष्यामि ॥ प्रकाशं ॥ का  
तमं विमज्जिद्वस्स रुन्निद्वस्स वा ।

तं विस्मृयस्स रोद्धव्यस्स वा ।

selves,' 'This is the king.' Kāṭavema]. All the Devanāgarī MSS. read *nāma-mudrākṣharāni*. *Mudrā* is here, not a 'seal-ring,' but 'the seal or engraved stone on the ring;' *nāma-mudrā*, lit., 'name-seal,' is a seal with a name engraved on it, a signet-seal. So in the *Mālavikāgnimitra*, [p. 5, l. 9, and 48, 4.] *nāga-mudrā-sandīham anguliyakam*, and *sarpa-mudrakam anguliyakam*, 'a ring possessed of a snake-seal,' or 'snake-stone seal.' *Anuvedhya* = *paṭitwa*, 'having read,' 'having decyphered.' *Vach* and *anueach* in the causal have generally this sense in dramatic composition.

<sup>1</sup> 'Enough of considering me to be different (from what I am); this (ring) is a present (received) from the king: therefore understand me to be the king's officer.' *Alam anyathā sambhūya* = *alam anyathā sambhūvanayā*, [see page 47, note 3] 'Do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials.' *Pratigraho yam*, i.e., *idam anguliyakam mayi dattam*: Śāṅkara. The verb *pratigrah* signifies especially 'to receive a gift,' and requires a genitive case: thus, *Rājnah* [or *nripasya*] *na pratigrihīdyāt*, 'Let him not receive any gift from the king.' Manu iv., 84. *Pratigraha* is 'that which is received' [*pratigrihyate*]; hence, any gift.

<sup>2</sup> All the MSS. have either *nāruhadī* or *nāluhadī* for the Sanskrit *nārhaṭi*, but the above is correct according to Lassen's *Instit.*, Prāk., p. 193, 10.

<sup>3</sup> 'Who are you (in respect) of what is to be allowed to go and what it is

राजा ॥ शकुन्तलां विलोक्य आत्मगतं ॥ किं नु खलु यथा वयम्  
अस्याम् एवम् इयमप्यस्मान् प्रति स्यात् । अथवा लम्बावकाशा मे  
प्रार्थना । कुतः ।

वाचं न मिश्रयति यद्यपि मे वचोभिः

कर्णं ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदाननसम्मुखी सा

भूयिष्ठम् अन्यविषया न तु दृष्टिर् अस्याः ॥ ३१ ॥

नेपथ्ये । भो भोस्तपस्विनः । सन्निहितास्तपोवनसत्त्वरचायै भवतः ।

प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः ।

to be held back?' i.e., 'What power have you to send me away or keep me back?' *Kā = na prabhuh, avāśa*: [Kāṭav.] i.e., 'You have no right or power.' [see page 33, note 2.] This use of the genitive case for the dative, and of the future pass. part. for the verbal noun, is peculiar to Prākṛit. The idiom of Sanskrit would require, *visarjandya rodhandya vā*, 'for loosing or binding.'

<sup>1</sup> 'My wish has found (free) scope,' i.e., I am at liberty to indulge it. *Prārthanā = manoratha*: Kāṭav. [See p. 46, note 1].

<sup>2</sup> *Kutas*, 'Whence?' 'Why so?' This expression is frequently used where a reason is about to be given in verse for some previous statement. It may be translated by 'because.'

<sup>3</sup> 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus, says the Scholiast, he was free to indulge his hopes, without being actually certain of their realization. *Dadāti* [nikshipati: Kāṭav.] *karnam*, i.e., *avahitā, tatparā asti*, 'she is very attentive': Śāṅkara. *Kādam*, 'Well!' 'Granted!' explained by *atyartham* and *nischitam*: see page 24, line 1.

<sup>4</sup> 'Be ye near at hand to protect the animals of the penance-grove.' *Sattva = jantu*, 'an animal': Śāṅkara. Boettlingk translates it by *wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptance of the word.



तुरगखुरहतस्तथा हि रेणुर्  
 विटपविषक्कलार्द्रवल्कलेषु ।  
 पतति परिणतारुणप्रकाशः  
 शलभसमूह इवाश्रमद्रुमेषु ॥ २२ ॥

अपि च

तीव्राघातप्रतिहततस्क्न्धलग्नकैदन्तः  
 पादाकृष्टव्रततिवलयामङ्गसञ्जातपाशः ।  
 मूर्त्तिं विघ्नस्तपस इव नो भिन्नसारङ्गयूथो  
 धर्मारुण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ २३ ॥  
 ॥ सर्वाः कर्णं दत्त्वा किञ्चिदिव सम्भ्रान्ताः ॥

राजा ॥ आत्मगतं ॥ अहो धिक् पौरा अस्मदन्वेषिणस्तपोवनम्  
 उपरन्धन्ति । भवतु । प्रतिगमिष्यामस्तवत् ।

<sup>1</sup> 'For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sun-set, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.' For *valkaleshu* see page 17, note 2. *Arūṇa* is the glow either of sun-rise or sun-set, more usually the former. *Parinatārūṇa*, as explained by Kāṭavema, is the evening [*adyantana*] redness of the sun, in contradistinction to the *arūṇodaya* or dawn. *Śalabha-samūha* = *patanga-nivaha*, 'an assemblage of grasshoppers.'

<sup>2</sup> 'An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of the hedge of creepers dragged along, by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Devanāgarī MSS. The Bengālī have *tīrāghatād abhimukha-taru-skandha-bhagnaika-danta*, 'with a violent blow having broken one tusk

Verse 32. *PUSHPIṬAGRĀ*, containing twenty-five syllables to the line, each line being alike, the first and third half-lines ending at the twelfth syllable.

— — — — — ॥ — — — — — — — — — —

Verse 33. *MANDĀKRĀNTĀ* (variety of *ATYASHṬI*). See Verse 15.

सख्यौ । अज्ज इमिणा आरख्खवुत्तन्नेण पज्जाउल्लस । अनुजा-  
सख्यौ । आर्यं अनेन आरख्खवुत्तान्नेन पर्याकुलाः स्मः । अनुजा-  
णाहि णो उड्डगमणस्सु ।  
नीहि न उट्टजगमनाय ।

राजा ॥ समन्धमं ॥ गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न  
भविष्यति तथा प्रयतिष्यामहे ।

॥ सर्व उत्तिष्ठन्ति ॥

सख्यौ । अज्ज असम्भाविदादिहिंसकारं भूओषि पेक्खणमिस्सं  
सख्यौ । आर्यं असम्भावितानिधिसत्कारं भूयो ऽपि पेक्खणमिस्सं  
सज्जमो अज्जं विस्सयिदं ।  
सज्जामहे आर्यं विज्ञापयितुं ।

against the trunk of a tree standing in his way.' For *pāda* Kāṭavema reads *kroda*, 'the breast.' *Valaya* = *veshāṇa*, 'anything that surrounds and encloses; as a hedge, a fence:' *vratati-valaya* is the hedge of creepers surrounding the hermitage. *Pāsa* = *bandhana-rajjū*, 'a binding-rope:' Schol. *Mūto* = *mūrtimān*, 'possessed of a body, incarnate;' as opposed to the spiritual obstruction caused by evil spirits, etc. *Bhinna-sāraṅga-yūthak* is a Bahuvrīhi compound, in agreement with *gajah*, i.e. an elephant (*yena*) by whom (*sāraṅga-yūtham*) the herd of deer (*bhinna*) has been scattered [*vikīrṇam*]. Kāṭavema observes that it may be inferred that this was a wild elephant [*vanya-gaja*], and not an elephant belonging to the king, from its being frightened at the sight of the royal chariot [*syandana*]. Compare a scene in the *Ratnāvalī*, page 27.

<sup>1</sup> 'By this forest-incident.' *Vṛittānta* often has the sense of 'incident,' 'event,' 'occurrence.'

<sup>2</sup> There is no dative case in *Prākṛit*, the genitive is used to supply its place.

<sup>3</sup> *Vijñāpayitum* is properly, 'to make a respectful representation,' as from an inferior to a superior. Here it governs two accusatives, like verbs of telling, informing, etc. The phrase *sambhāvitātīthi-satkāro bhūyo prekṣaṇa-nimittam*, 'Adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends, wishing to quote this

राजा । मा मैवं । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि ।

शकुन्तला । अणसू ए । अहिणवकुससूरेण परिकृतं मे चलणं । कुर-  
शकुन्तला । अणसू ये । अभिनवकुससूच्यां परिचतं मे चरणं । कुर-  
वअसाहापरिलगं च वक्कलं । दाव परिपालेध मं । जाव णं मो-  
वकंशाखापरिलगं च वक्कलं । तावत् परिपालयतं मां । यावद् एनन्मो-  
अवेमि ॥ इति राजानम् एवावलोचयन्ती सव्याजं विलम्ब्य सह सखीभ्यां  
चयामि ॥ इति राजानम् एवावलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां  
निष्क्रान्ता ॥

निष्क्रान्ता ॥

राजा । मन्दोत्सुक्योऽस्मि नगरगमनं प्रति । यावद् अनुयाचिकान्  
समेत्य नातिदूरे तपोवनस्य निवेशयामि । न खलु शक्नोमि शकुन्तला-  
व्यापाराद् आत्मानं निवर्तयितुं । मम हि

proverb as an argument for a second visit from Dushyanta, said that they were ashamed to do so, as the hospitality they had shown to their guest had been *asambhāvita*, 'inadequate.' Translate—'We are ashamed to represent inadequate hospitality to a guest as a reason for seeing (him) again.'

<sup>1</sup> 'Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.' *Puraskṛita* = *satkṛita*, 'hospitably entertained.'

<sup>2</sup> 'By the point of a young kuśa (leaf).' *Sūchi*, 'a needle,' is here used for the long tapering point of the leaf of the kuśa grass. The needle-like sharpness of the blades of this grass has been already noticed, page 18, note 1.

<sup>3</sup> A species of *Jhinti* or *Barleria*, with purple flowers and covered with sharp prickles.

<sup>4</sup> 'Pretendedly delaying,' i.e., Making some pretext for lingering.

<sup>5</sup> 'I am become indifferent about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' *Manda*, in composition, has the sense of 'little.' The verb *ni-viś*, 'to enter,' 'take up a station,' is often used in reference to the encampment of an army. *Manu*, vii., 188. *Raghu-vanśa*, v., 42.

<sup>6</sup> 'From occupying myself about Śakuntalā.' *Śakuntalā-gochara-pravar-tant*: K. *Śakuntalā-vividha-cheshtitatvat*: Ś.

गच्छति पुरः शरीरं धावति पश्चाद् असंस्तुतं चेतः ।

चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३४ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रथमो ऽङ्कः ॥

<sup>1</sup> '(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalā), like the silken flag of a banner borne against the wind.' *Purah*, i.e., *Agratah sandm prati*, 'Forward towards (my) army.' *Paśchāt*, i.e., *Prishhatah śakuntalām prati*: K. *Asanstutam* = *aparichitam*, *avaśam*, 'unacquainted, unrelated, not under the control (of the body).' The verb *san-stu* is properly 'to sing or praise in chorus.' Hence *asanstuta* probably means, 'not harmonizing,' 'not in concert.' The Bengālī MSS. read *asansthitam* (= *avyavastham*) 'restless, unstable, ill-regulated.' *Chīndnīśukam* = *chīna-dēsa-bhava-vastra-vīśeshah*, 'a kind of cloth produced in China,' 'silk,' 'muslin.'

Verse 34. *Āryā or Gāthā. (See Verse 2.)*

— — — | — — — | — — || — — — | — — | — — — | — — | —  
— — | — — — | — — || — — — | — — | — — | — — | —

॥ अथ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति विषयो विदूषकः ॥

विदूषकः ॥ निःश्वस्य ॥ भो दिङ् । एदस्स मिअआशीलस्स राणो  
विदूषकः ॥ निःश्वस्य ॥ भो दिष्टं । एतस्स मृगयाशीलस्स राज्ञो  
वअस्सभावेण णिव्विषोग्धि । अअं मिअो । अअं वराहो । अअं सवूत्तोत्ति  
वयस्सभावेन निर्विषो ऽस्मि । अयं मृगः । अयं वराहः । अयं शार्दूल इति

<sup>1</sup> The word *Vidūshaka* means 'a witty, merry, facetious person;' 'a good-natured jolly fellow.' In dramatic language it is the title given to the jocular companion and confidential friend of the *ndyaka*, or hero of the piece. This character acts the same part towards the king or prince who is the hero, that her female companions and confidantes do towards the heroine of the play. He is his constant attendant, and, by a curious regulation, is to be a Brāhman, that is to say, of a caste higher than that of the king himself; and yet his business is to excite mirth by being ridiculous in person, age, and attire. Śankara says that he is to be grey-haired (*palitah*), hump-backed (*kubjah*), lame (*khanjuh*), and with ugly features (*vikṛitānanah*); that the chief part of all that he says is to be humorous and nonsensical; and that he is to be allowed access to the female apartments (*antah-pura-charah*; see Wilson's *Dramatic System*, page xliii). In fact, he is a species of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the *Vidūshaka* in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character which is very necessary for the enlivenment of the otherwise dull monotony of a Hindú drama. He is called by Śankara the *upa-ndyaka* of the piece, or the *ndyakasya upandyakah*, a kind of sub-hero, or assistant to the hero: see page 46, note 3. Kāṭavema says, 'The *Vidūshaka*

मञ्जुषेवि गिन्हविरलपाश्र्वच्छाश्रासु वणरादंभु आदिण्डीअदि अड-  
मथाङ्गेऽपि योमविरलपादपच्छायासुवनराजिषु आदिण्णत अट-  
वीदो अडविं। पत्तमङ्करकमाश्राणि कडुआणि गिरिण्डीजलाणि पीयन्ति।  
व्या अटवीं। पचमङ्करकषायाणि कटूणि गिरिण्डीजलानि पीयन्ते।  
अणिअदवेल् सुत्तमसंभूदडो आहारो अण्हीअदि । तुरगानुधावण-  
अनियतवेल् शूल्यमसंभूयिष्ठ आहारो ऽय्यते । तुरगानुधावन-

is the name for a ridiculous childish man (*māṇavaka*), who is always at the side of the hero (*ndyaka-pārśwa-parivart*). He is the companion of his sports and promoter of his amusement (*hāsyā-kāri-narma-suhrid*, or, *narma-sachiva*). In effecting the three objects of human life, viz., merit, wealth, and pleasure; the family priests assist the king in the first; the young prince (*yuea-rāja*) and the army in the second; the Vidūshaka, the parasite (*piṭamarda*), and the pimp (*viṭa*), in the third.' For an account of the Viṭa, see Wilson's Dramatic System of the Hindūs, page xlvii.

<sup>1</sup> 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. 'Here's a deer,' 'There's a boar,' 'Yonder's a tiger:' (in the midst of) such (cries), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly, 'an associate or companion of about the same age (*vayas*). *Iti*, 'so saying,' here, rather, 'so crying out.' *Vana-rāji* sometimes denotes 'a fine tree,' 'one that beautifies the woods:' [see Wilson's Diet.] Bopp, in his Glossary, observes that *rāji*, in composition, signifies 'region,' and that *vana-rāji* in this passage may be translated 'region of the woods.' The only other compound I can call to mind in which *rāji* occurs, is *nīla-rājayah*, 'dark lines or rows (of clouds):' [verse 2 of the *Ritu-sanhāra*.] As most of the synonyms for *rāji*, such as *paddhati*, *sarāni*, *ālī*, etc.—signify 'road,' 'path,' as well as 'line,' a similar sense may be given to *rāji*. *Āhindyate*, pres. pass. of *hind* or *hidi*, with prep. *ā*, 'to wander about:' a very uncommon root: understand *asmābhīh*, 'by us.' The Prākṛit, and not the Sanskrit, is answerable for the collocation of words in this sentence.

<sup>2</sup> 'Bad-smelling [pungent] water of mountain-streams, astringent from the mixture of leaves, is drunk. At irregular hours, food, (consisting) chiefly

कण्डिमन्त्रिणो रत्तिमिविणिकामं मद्दत्त्वं एतत्थि । तदो महन्ते एव  
 कण्डितसन्धे राचावपि निकामं शयितव्यं नास्ति । ततो महति एव  
 पञ्चमे दामीपुत्तेहिं सउणिमुद्गुह्मि वणग्गहणकोलाहलेण पडिबोधि-  
 प्रत्युषे दास्याः पुत्रैः शकुनिलुब्धकैर् वनयहणकोलाहलेन प्रतिबोधि-  
 दोहि । एत्तएण दाणिमि पीडा णिक्कमदि । तदो गण्डस्स उवरि  
 तोऽस्मि । इयता ददामीमपि पीडा न निष्कामति । ततो गण्डस्स उपरि  
 पिण्डिआ संवुत्ता । हिओ किल अन्नेसु ओहीणेसु तत्तभवदो मिआणु-  
 पिटका संवुत्ता । अः किल अस्मासु अवहीनेषु तत्तभवतो मृगानु-

of meat roasted on spits, is eaten.' *Kātu*, 'pungent,' 'ill-scented.' *Sūlya-*  
*māsa*, 'roast meat,' 'meat cooked on a spit.' *Bhūyishtha*; see page 3, note 1.

'Even in the night it cannot be slept peacefully (by me) having (my)  
 joints strained by running along side of (his) horse.' Such is the reading of  
 all the Devanāgarī MSS. The Bengālī have *turaga-gadnam cha saddena*, 'by  
 the noise of horses and elephants.' *Anu* is either 'after' or 'by the side of.'  
*Kand* or *kadi*, 'to break, tear, separate,' is not so common as *khand*; but the  
 latter would be too strong a word in this passage. The genitive *mama*, 'of  
 me,' must be supplied after *śayitāyam*. The instrum. case is more usual  
 after the fut. pass. part., but not more correct.

<sup>1</sup> 'Then at the very earliest dawn, by the sons of slaves hunting the birds,  
 I am awakened by the din of taking the forest.' *Mahati-pratyūshe*, lit., 'at  
 great dawn.' Compare *mahā-rātra*, 'mid-night,' and the French 'de grand  
 matin.' *Dāsyāh-putraih* stands for *dāsi-putraih*, and is to be regarded as one  
 compound. Śāṅkara quotes a note of Pāṇini [vi. 3. 22.] to the effect that  
 the genitive case in this compound is used *dkrośe* in abusing and reviling.  
 So also in *erishalyāh-putraih* for *erishali-putraih*. *Vana-graṇa* denotes  
 'surrounding and taking possession of a wood for the purpose of hunting the  
 animals it contains [*mṛiga-graṇanārtham*: K.]' Those who do so are  
 called, further on in this Act, *vana-grāhinah*, which Kāṭavema explains by  
*vandānarodhakāh*, 'those who inclose a wood and obstruct the points of egress.'

<sup>2</sup> 'Even by all this my trouble does not come to an end; (for) afterwards  
 upon the (old) boil, (another small) boil is produced.' *Iyatā* = *etāratā*, 'by  
 this much,' 'by so much.' *Nishkrāmati* = *śamyati*, 'ceases.' *Pitākā*  
*viśphoṭaka*, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a pro-

सारेण अस्ममपदं पविट्स्स तावभकण्णाम उन्दला णाम मम अधणदाए  
 सारेण आश्रमपदं प्रविष्टस्स तावभकण्णाम उन्दला णाम मम अधन्यतया  
 दंसिदा । मय्दं ण अरगमणस्स मणं कहन्मि ण करोदि । अज्जवितस्स  
 दर्शिता । साम्भन्तं नगरगमनाय मनः कथमपि न करोति । अद्यापि तस्स  
 तं एव चिन्ता अन्तस्स अच्छोसु पभादं णामि । का गदी । जाव णं  
 ताम् एव चिन्तयतो ऽच्छोः प्रभातम् आसीत् । का गतिः । यावद् एनं  
 किदाचारपरिकर्मं पेक्खामि ॥ इति परिक्रम्यावलोक्य च ॥ एमो वाणा-  
 कृताचारपरिकर्माणं प्रेक्षे ॥ इति परिक्रम्यावलोक्य च ॥ एष वाणा-  
 मणञ्चत्थाहिं जवणीहिं वणपुष्फमालाधारिणीहिं परिवृद्धो ददो एव  
 मनहस्ताभिर् यवनीभिर् वनपुष्पमालाधारिणीभिः परिवृत इत एव  
 आअच्छदि पिअवअस्सो । भोद । अङ्गभङ्गविअलो विअ भविअ चिद्धिं ।  
 आगच्छति प्रियवयस्यः । भवतु । अङ्गभङ्गविकल इव भूत्वा स्थास्यामि ।

verbal phrase, as we have it also in *Mudrārākṣhaśa*, page 120, line 14 ;  
*ayam aparo gandasya upari viśphotah*.

<sup>1</sup> 'For indeed yesterday, while we were left behind, a hermit's daughter, named Śakuntalā, through my ill-luck was presented to the view of his highness, who had entered the grounds of the hermitage in pursuit of a deer.' *Asmāu avahīneshu = paśchāt patīneshu*, 'dropped behind.' Ś.

<sup>2</sup> 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel);' that is, according to Chandra-śekhara, *jāgrata eva rajanī nirgatā*, 'the night passed away whilst he was still awake.' Kāṭavema remarks, 'By this it may be inferred that, with thinking of her, he had not closed his eyes all night.' *Akshnoh*, i.e. *drīṣor unmīlatoh satoh*, 'on his eyes being (still) open.' The word *satoh* in the commentary indicates that *akshnoh* is in the locative case dual.

<sup>3</sup> 'What is to be done? Meanwhile I will (be on the look out to) see him, when he has performed (his) usual toilet. Here is my dear friend coming in this very direction, surrounded by Yavana women, having bows in their hands, and wearing garlands of wild-flowers. Be it so; I will stand as if crippled by paralysis of my limbs.' *Kā gatih*, lit., 'what resource,' i.e., 'what remedy, what expedient can be devised?' This is a common phrase



जर एवमपि नाम विभ्रमं लभेय ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥  
यदि एवमपि नाम विभ्रमं लभेय ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥  
॥ ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ॥

राजा ।

कामं प्रिया न सुलभा मनसु तद्भावदर्शनाश्रयासि ।

अकृतार्थे ऽपि मनसिजे रतिम् उभयप्रार्थना कुर्वते ॥ ३५ ॥

in Prākṛit; it occurs again in the 5th Act. *Kiddchāra-parikammam* [Sanskrit, *kṛitcchāra-parikarmṇam*]. This is the reading of one of the oldest MSS. [East-India House, 1060], and of Chandra-śekhara. Kāṭavema reads *pratikarmṇam*; but *parikarma* and *pratikarma* have the same sense, viz., 'decoration after purification of the body,' 'rubbing it with perfumes after bathing.' Most of the Devanāgarī MSS. have *parikkamam* for *parikramam*, 'circumambulation.' *Yavani*, properly a Muḥammadan woman, a native of *Yavana* or Arabia, but applied also to a native of Greece. Wilson, in his translation of the Vikramorvaśī, where the same word occurs [Act 5, page 261], remarks that Tartarian or Bactrian women may be intended. However this may be, it is plain that the business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act 6. a *Yavani* enters again; *śārngā-hastā*, 'carrying a horn-bow.' Chézy quotes the following gloss; *Yavani yuddha-kāle rājño 'stram dadāti*, 'The *Yavani* in the time of war gives weapons to the king.' Kāṭavema says, *Yavani śāstra-dhārinī*, 'The *Yavani* is the weapon-bearer.' *Anga-bhanga*, properly 'palsy or paralysis of the limbs.' Kāṭavema observes that the *Vidūshaka* here acts the *Viśvakambha*, which he defines as an *Adhama-praveśaka* or inferior introductory scene, coming between the acts (*ankayor-madhya-vartī*), and performed by inferior actors (*nichā-pātra-prayojitā*). Its object is to connect or bind together the story of the drama and the sub-divisions of the plot (*kāthā-saṅghatāndrtham*), by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end (*bhūtāndam bhāvindam api sankshepena sūchandī*).

<sup>1</sup> 'Leaning on a staff.' *Danda-kāshṭha* = *yashṭi*, 'a stick, a staff of wood.'

<sup>2</sup> 'Granted my beloved is not easy to gain, still my heart encourages

Verse 35. *ĀRYA* or *GĀTHĀ*. (See Verse 2.)

— — — — — || — — — — — || — — — — — || — — — — — || — — — — — || — — — — — ||

॥ स्मितं कृत्वा ॥ एवम् आत्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः प्रार्थ-  
यिता विडम्ब्यते । तद्यथा

स्निग्धं वीक्षितम् अन्यतो ऽपि नयने यत् प्रेरयन्त्या तया

यातं यच्च नितम्बयोर् गुरुतया मन्दं विलासादिव ।

मा गा इत्यवरुद्धया यदपि सा सासूयम् उक्ता सखी

सर्वं तत् किल मत्परायणम् अहो कामी स्वतां पश्यति ॥ २६ ॥

(itself) by observing her gestures (of love). Even though love has not accomplished its object the desire of both (of us) anticipates enjoyment.' *Kāmam*; see note 3, page 54. *Nā sulabhā*, i.e., from her relationship to the Rishi: K. *Tad-bhāva-darśandśvedsi*; such is the reading of all the Bengāl MSS., and of Śankara. The Devanāgarī read *tad-bhāva-darśandśvsi* where *dyāsi* properly means 'active,' 'kept in activity,' 'stimulated to exertion,' i.e., exerting itself to obtain her. But it may be questioned whether *śvedsi* be not preferable, especially as Kātavema, though he writes *dyāsi*, explains it by *santushyati*, 'is cheered,' and by *śśvednitam*, 'consoled.' *Bhāva* = *śringāra-cheshṭā*, 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, beginning *snigdham*, etc. *Darśana* is either 'seeing, looking at,' [*avalokana*: Ś.] or, 'exhibiting, showing.' [*śakṣhāt-karaṇa*, K.] In the latter case, translate 'by her exhibition of amorous gestures.' *Ubhaya*, i.e., *nāyaka-nāyikayoh* or *stri-purushayoh*. *Prārthanā* = *abhilāsha*, 'longing.'

<sup>1</sup> This is a long Bahuvrīhi compound, agreeing with *prārthayitā*. Translate 'Thus the suitor [lover] who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam*, i.e., *vakhyamāṇa-prakāreṇa*, 'in the following manner, in the way about to be mentioned.' K. *Abhiprāya* = *abhilāsha*. *Sambhāvita* = *kalpita*, 'imagined,' or *śankita*, 'suspected.' *Ishta-jana* = *manogata-vyakti*, 'the individual in one's thoughts.' *Prārthayitā* = *kāmukah* or *yāchakah*. *Yidambyate* = *apahāsyate*, 'is mocked,' 'is made a fool of;' supply *kāmena*, 'by love.' The direction *smitam kṛitvā*, implies that, whilst saying this, he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

<sup>2</sup> 'Whereas by her, even though casting her eyes in another direction, a

Verse 36. ŚĀRĀDLAVIKRĪṬĪTA (variety of ATIDHṚṬĪ). See Verses 14, 30.

विदूषकः ॥ तथा स्थित एव ॥ भो वयस्सु । ए मे हृत्था पसरन्ति ।

विदूषकः ॥ तथा स्थित एव ॥ भो वयस्य । न मे हस्तौ प्रसरतः ।

ता वाचामेत्तेण जम्भावीअग्नि ।

तद् वाचामाचेण जायसे ।

राजा । कुतोऽयं गात्रोपघातः ।

tender glance was given [*lit.*, it was looked tenderly]; and whereas by the weight of (her) hips she moved [*lit.*, it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words) 'Do not go,' [see page 51, line 2], that friend was addressed with disdain; all that certainly had reference to me. Ah! (how) a lover discovers (what is) his own! *Vikshitam* is here the pass. past part., and *snigdham* an adverb: *Ś.* *Avaruddhayā*, or, according to same MSS., *uparuddhayā* = *kṛita-gamana-bādhayā* or *kṛita-gatiryāghatayā*. *Mat-parāyaṇam* = *mad-vishayakam*, 'relating to me.' *Aho* here denotes wonder. [*ācharye*: K.] *Svātām* = *ātmyatām* or *svakīyatām*, i.e., *mat-kṛitam sarvam idam*, 'All that was done on my account.' 'Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself.' [*ātma-vishayatwāropa iti mantaryam*: K.]

<sup>1</sup> 'Still in the same position,' i.e., leaning on his stick, as if *anga-bhanga-vikāla*, 'crippled by a paralysis of the limbs.' See page 63, line 2.

<sup>2</sup> 'My hands are not capable of extension [*lit.*, do not go forward], therefore by words merely are you wished victory [*lit.*, are you made to be victorious],' i.e., 'I cannot greet you with the usual *anjali* or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation *Jayatu!* or *Vijayi bhava!*' This is the reading of the oldest MSS. [East-India House, 1060; Bodleian, 233]. The Calcutta edition, without the support of any MS. in my possession, adds '*jayatu, jayatu bhavan*, 'Let your majesty be victorious.' This is sufficiently implied in *jāpyase*, which I cannot agree in deriving from *jap*, 'to repeat or mutter,' but rather from the causal of *ji*, 'to conquer.' If referred to *jap* the meaning could only be 'you are caused to mutter,' which does not suit the context; whereas the sense of *jāpyase*, as the 2nd per. sing. pres. pass. of the causal of *ji*, is quite suitable, and is, moreover, agreeable to the interpretation of *Kāṭavema* [*vijayi bhava*], and to that of the Calcutta edition [*jayārho 'si*]. Lassen considers *jāpyase* to be the proper Sanskrit equivalent for the Prakrit

विदूषकः । कुतो किल मयं अच्छी आउलीकरिअ अस्मकारणं  
 विदूषकः । कुतः किल स्वयम् अचिणी आकुलीकृत्य अस्मकारणं  
 पुच्छेमि ।  
 पृच्छेमि ।

राजा । न खल्वगच्छामि । भिन्नार्थम् अभिधीयतां ।  
 विदूषकः । भो घञ्ज । जं वेदभो खुज्जलीलं विडम्बेदि तं किं  
 विदूषकः । भो वयस्य । यद् वेतसः कुञ्जलीलां विडम्बयति तत् किम्  
 अत्तणो पद्दावेण णं णईवेअस्स ।  
 आत्मनः प्रभावेण ननु नदीवेगस्य ।  
 राजा । नदीवेगस् तत्र कारणं ।  
 विदूषकः । ममबि भयं ।  
 विदूषकः । ममापि भवान् ।

*jaḍbāsi*, although, with Chézy, he refers it to *jap* [Instit. Ling. Prāk., p. 361]. Most of the Devanāgarī MSS. read *jīḍbaissam* for *jīvaishyāmi*, 'I will cause to live,' 'I will wish life,' i.e., I will salute you with *chiran jīva*, 'Long life to you!' Compare page 68, line 12.

<sup>1</sup> 'Why indeed, having yourself troubled (my) eyes, do you inquire the cause of (my) tears.' Thus explained by Śāṅkara: *yathā ko'pi kusyachin netrayor angulyādikam praveśya prichchhati bhavataś chakshushor āśru katham āyāti tathā ticam api*, 'You are like a person who, after thrusting a finger, etc., into the eyes of any one, asks, How does a tear come into your eyes?' The Viśūshaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

<sup>2</sup> *Bhinndārtham* = *sphutārtham*, 'clearly,' 'intelligibly.' Chandra-śekhara.

<sup>3</sup> 'When the reed imitates the character [gait] of the *Kubja* (plant), is that by its own power? (or) is it not (by the force) of the current of the river.' *Vetasa*, a large reed or cane [*calamus rotang*] which grows in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant [*trapa bi-spinosa*], called also *vāri-kubja* and *jala-kubja*. Śāṅkara says it is sometimes called *kuralaya*, a name usually applied to a

राजा । कथमिव ।

विदूषकः । एवं रात्रकञ्जाणि उज्झिअ एअरिसे अमाणुससञ्चारे

विदूषकः । एवं राजकार्याणि उज्झिता एतादृशे अमानुषसञ्चारे

आउलपदेभे घणचरवृत्तिणा तुए होदव्वं । जं मच्चं पच्चहं मावदा-  
आकुलप्रदेशे वनचरवृत्तिना तत्रा भवितव्यं । यत्सत्यं प्रत्यहं आपदा-  
णुमरणेहिं मज्झोहिअमन्निवन्धाणं मम गत्ताणं अणीसोहिं संवुत्तो ।  
नुसरणैः मज्झोभितसन्निवन्धानां मम गात्राणाम् अनीशोऽस्मि संवृत्तः ।  
ता पमादरस्सं विमज्झिदुं मं एक्काहमि दाव विस्समिदुं ।

तत्प्रसादयिष्ये विस्सुं माम् एकाहमपि तावद् विश्रमिंतुं ।

राजा ॥ स्वगतं ॥ अयं चैवम् आह । ममापि काश्यपसुताम् अरु-  
क्ष्यत्य मृगयाविक्रवं चेतः । कुतः ।

species of water-lily. He also mentions a reading *kuñja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kujja* of the Devanāgarī MSS. is to be referred, as, according to Vararuchi (II. 33), *khuja* is the Prākṛit equivalent for *kubja*. There is doubtless a double-entendre in the word, but the first allusion is to the Kubja plant. In order to apprehend the full force of the Vidūshaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, it must be remembered that his natural form was that of a lame, hump-backed man [see page 59, note 1.]

<sup>1</sup> 'By you, having thus relinquished the affairs of your kingdom, it is to be lived as a forester [*lit.*, it is to be become with the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself.' *Amānusha-sañchāre*, *lit.*, 'untrodden by man.' Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly 'the ligament or tendon which binds the joints together.' *Pra-sad* in the causal *āt.*, is 'to beg a favour [*prasāda*] from any one.'

<sup>2</sup> *Viklāva*, according to Kāṭavema = *viheṭṭa*, *parāṅgmukha*, 'averse to,' 'turning from,' 'disinclined.' Some read *nirutsuka*, 'indifferent.'

न नमयितुम् अधिज्यम् अस्मि शक्नो  
धनुर् इदम् आहितसायकं मृगेषु ।  
सहवसतिम् उपेत्य यैः प्रियायाः

कृत इव मुग्धविलोकितोपदेशः ॥ ३७ ॥

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अन्नभवं किम्पि ह्येष करिष्य  
विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अन्नभवान् किमपि हृदये कृत्वा  
मन्नेदि । अरण्ये मय हृदि च ॥ आसि ।  
मन्त्रयते । अरण्ये मया हृदि तम् आसीत् ।

राजा ॥ सस्मितं ॥ किम् अन्यत् । अनतिक्रमणीयं मे सुहृदाक्यमिति  
स्थितो ऽस्मि ।

विदूषकः । चीरं जीव ॥ इति गन्तुम् इच्छति ॥

विदूषकः । चिरं जीव ॥ इति गन्तुम् इच्छति ॥

राजा । वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विदूषकः । आणघेद् भवं ।

विदूषकः । आज्ञापयतु भवान् ।

<sup>1</sup> 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhijya*, see page 8, note 4. *Áhita-sáyaka* = *arpita-sáyaka* : *Ś. Upetya*, lit., 'having undergone,' [*prápya*, *Ś.*]; hence *upeta*, 'possessed of.'

<sup>2</sup> Compare the same expression, page 41, note 1.

<sup>3</sup> 'By me a cry has been made in the wilderness,' i.e., I have spoken in vain, no one listens to me [*ko'pi na śrinoti*: Ch.]. This was a kind of proverbial phrase: Compare *Mahābhārata*, I., 3022: *Aham idam śūnye raumi, kim na śrinoshi me*: Also *Amaruśataka*, 76.

<sup>4</sup> 'What else (ought I to have in my mind?) The words of a friend ought not to be disregarded by me: So (thinking to myself) I stand here.' After '*kim anyat*' understand *hridaye kartaryam*; and after '*iti*,' *hridaye kṛtā*.

Verse 37. PUSHPITĀGRI, in which each whole line is alike. See Verse 32.

FIRST AND THIRD HALF-LINE.

SECOND AND FOURTH HALF-LINE.

— — — — — || — — — — —

राजा । विश्रान्तेन भवता ममाप्येकस्मिन् अनायासे कर्मणि सहायेन  
भवितव्यं ।

विदूषकः । किं मोद<sup>१</sup>अखञ्जिआ<sup>२</sup> ।

विदूषकः । किं मोदकखादिकायां ।

राजा । यच्च वक्ष्यामि ।

विदूषकः । गृहीतो खणः

विदूषकः । गृहीतः चणः

राजा । कः को ऽच भोः ।

दौवारिकः ॥ प्रविश्य ॥ आणयेद् भट्टा ।

दौवारिकः ॥ प्रविश्य ॥ आज्ञापयतु भर्ता ।

राजा । रैवतक । सेनापतिस् तावद् आह्वयतां ।

दौवारिकः । तच्च ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

दौवारिकः । तथा ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

<sup>१</sup> 'Is it in eating sweetmeats (that you require my assistance)?' The Calcutta edition and my own Bombay Devanāgarī MS. read *khanyjide*, which might equally stand for the Sanskrit *khādikādyam*, but the above is the reading of the oldest MSS. *Khādikādyam* is given on the authority of Chandra-śekhara and the Bodleian MS. (233). According to Vārtika, I. on Pāṇini, III., 3. 108., *khādikā* is an admissible form.

<sup>२</sup> *Lit.*, 'The opportunity is taken,' i.e., 'Now is a good opportunity: now is the time: I am all attention: [*avadhānam kṛitam*: Ch.] I have nothing else to do but to listen.' Amara gives as one of the meanings of *khaṇa*; *nireyāpāra-sthiti* or *eyāpārāntara-rahita-sthiti*, 'the state of having no other occupation,' i.e., 'leisure, opportunity.' The above is the reading of the oldest MS. and of Kāṭavema. Śaṅkara has *grihitāḥ prajāyah*, and the Devanāgarī MSS. *ugrihitā ayam janāḥ*.

<sup>३</sup> Śaṅkara quotes an aphorism of Bharata, as follows: 'An universal monarch is to be addressed by his attendants with the title of *Bhātta* [*Bhartā*].' Boehtlingk compares *Sāhitya-darpana*, page 178. Kāṭavema remarks that the inferior attendants only ought to use this title; the others, *śeṣamīn* or *deva*.

एभो अष्ठावणुक्कण्ठो भट्टा इदो दिणदिट्ठी एव्व चिट्ठदि। उवमप्पदु  
एष आज्ञापनोत्कण्ठो भत्ता इतो दत्तदुट्ठिर् एव तिष्ठति। उपसर्पतु  
अज्जा ।

अर्थः ।

मेनापतिः ॥ राजानम् अवलोक्य ॥ दृष्टदोषापि स्वामिनि मृगया  
केवलं गुण एव संवृत्ता । तथा हि देवः

अनवरतधनुर्ज्यास्त्रालनकूरपूर्वं  
रविकिरणमहिष्णु क्षेयलेभैर् अभिन्नं ।

अपचितमपि गात्रं व्यायतत्वाद् अलक्ष्यं  
गिरिचर इव नागः प्राणसारं बिभर्त्ति ॥ ३८ ॥

<sup>1</sup> 'There stands his Majesty eager to give (some) order, casting a look in this direction.' According to *Kāṭavema utkantha* = *udgriva*, 'having the neck erect with expectation.' It is here equivalent to *adyata*, 'ready,' 'in the act,' 'on the point.'

<sup>2</sup> 'Though observed to have evil effects, the chase has proved only an advantage in (the case of) our master.' *Driṣṭa-doshā* may perhaps be translated 'regarded as a fault.' See the end of note 5, page 71. One MS. reads *adriṣṭa-doshāpi*, 'certainly hunting shows no ill-effects in our master,' etc.

<sup>3</sup> 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected [broken, weakened] by the slightest fatigue, though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Asphālana* = *karshana*, 'rubbing,' 'drawing.' The idea generally implied is that of moving or flapping backwards and forwards. *Pūrā* = *pūrā-bhāga*. *Klēśa-leśair*; this reading is given on the authority of Śāṅkara and the oldest East-India House MS. (No. 1060). *Kāṭavema* passes it over. All the others read *sceda-leśair*. It may be suspected that *sceda* was accidentally written for *kheda*, the synonym for *kleśa*. *Iḍyatatēdd* = *kṛīta-tyāyāmatēdd* [Ch.], and *drīḍhatēdd* [K.] It is the state

Verse 38. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 19, 20.



॥ उपेत्य ॥ जयतु स्वामी । गृहीतश्यापदम् अरण्यं । किमिति स्वीयते ।

राजा । मन्दोत्साहः हतोऽस्मि मृगयापवादिना माठयेन ।

सेनापतिः ॥ जनान्तिकं ॥ सखे । स्थिरप्रतिबन्धो भव । अहं तावत्  
स्वामिनश्चित्तवृत्तिम् अनुवर्तिष्ये ॥ प्रकाशं ॥ प्रलपत्येष वैधेयः । ननु  
प्रभुरेव निदर्शनं । पश्यतु देवः ।

मेदश्चेदलशोदरं लघु भवत्युत्थानयोग्यं वपुः

सत्त्वानामपि लक्ष्यते विह्वलितमश्चित्तं भयक्रोधयोः ।

उत्कर्षः स च धन्विनां यद् दृषवः सिध्यन्ति लक्ष्ये चक्षे

मिथैव व्यसनं वदन्ति मृगयाम् ईदृग्विनोदः कुतः ॥ २६ ॥

produced by *vyāyama*, 'athletic and manly exercise of the muscles of the body.' *Alakshya* = *na vibhārya*, 'imperceptible.' Compare in the beginning of Act 6, *kakṣho 'pi nālakshyate*, and Act 7, *avatirno 'pi na lakshyate*; also Hitopadeśa, line 2631, *kāyah kaṣṭyamāno na lakshyate*. *Prāṇa-sāram*, 'whose whole essence or substance consists of life and spirit.' Compare *vajra-sdra*, page 13, line 4. *Bibharti*, see page 23, note 1.

<sup>1</sup> 'The forest has its beasts of prey tracked, why then is it staid?' i.e., Why do you delay?' The first clause follows the reading of the Devanāgarī MSS.; the second is adopted from the oldest MS. (East-India House, 1060), supported by Kāṭavema. *Kimīti*, Cf. Hitopadeśa, line 2618; Gīta Gov., ix., 7. *Grihīta* = *jñāta*, 'found out,' 'discovered.' The Bengālī MSS. insert *prachāra-sūchita*, 'indicated by their tracks,' after '*grihīta*.'

<sup>2</sup> *Mādhavya* is the name of the Vidūshaka. In the Bengālī MSS., it is written *Mādharya*.

<sup>3</sup> 'Be firm in your opposition,' 'Persevere in throwing obstacles in his way.'

<sup>4</sup> *Pralap* = *yadev tadēv bhāsh*, 'to talk nonsense,' 'to talk idly.' *Vaidheya* = *mūrkha*, 'a fool,' 'blockhead.'

<sup>5</sup> 'The body (of the hunter) having the waist [belly, abdomen] attenuated by the removal of fat becomes light (and) fit for exertion; moreover the spirit of living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice;

विदूषकः ॥ सरोषं ॥ अवेहिरे उच्छाहरेतुम् । अन्नभवं पकिविं  
 विदूषकः ॥ सरोषं ॥ अपेहिरे उत्साहरेतुकं । अन्नभवान् प्रकृतिम्  
 आपणो । तुमं दाव अडवीदो अडविं आहिण्डन्तो णरणासिआलो-  
 आपन्नः । त्वं तावद् अटव्या अटवीम् आहिण्डन् नरनासिकालो-  
 लुवस्स जिणरिच्छस्स कस्सपि मुखे पडिस्समि ।  
 लुपस्स जीर्णर्चस्स कस्सपि मुखे पतिस्समि ।  
 राजा । भद्रं सेनापते । आश्रमसन्निवृष्टस्थिताः स्मः । अतस् ते वचो  
 नाभिनन्दामि । अद्य तावत्

where (is) there such a recreation as this?' *Medas*, 'adepts or fat,' or rather *sthaulya-janaka-dhātu*, 'a serous secretion causing fatness:' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly [*udaram*]: hence the flesh is called *medas-krit*, 'the maker of adepts.' *Chheda* = *ndāsa*, 'destruction,' 'removal,' 'reduction.' Cf. *Gharma-chheda*, 'the cessation of the heat:' Vikramorvaśī, Act 4. *Uthāna-yogyam*; tho Bengālī MSS. read *utsāha-yogyam*, but *utsāha* is merely a synonym for *utthāna*, which is applied to any kind of manly exertion. Kāṭavema says the word here refers especially to the act of mounting on horse-back. *Sattid-nām*, i.e., *jantūnām sinhādīnām*, 'animals such as lions, etc.' It probably refers both to the hunters and the hunted. *Vikritimat*, 'affected with *vikṛiti* or *vikāra*, i.e., any emotion which causes a change from the *prakṛiti*, or natural and quiescent state of the mind [*parityakta-prakṛitikam*: K.]; See page 37, note 2. *Bhaya-krodhoyoh* [*satoḥ*] = *bhaye krodhe cha*. Śaṅkara explains *utkarsha* by *pratishṭhā*, 'fame, honour.' *Vyasanam*: In Manu, VII., 47. 50., hunting is designated as one of the ten vices [*vyasanāni*] of kings, and is, moreover, included amongst the four most pernicious [*kashātama*].

<sup>1</sup> *Utsāha-hetukah*, 'One who encourages or incites to exertion;' opposed to *utsāha-bhanga-karah*, 'One who damps another's zeal:' Hitopadeśa, line 1987.

<sup>2</sup> 'His Majesty has returned to his natural state [i.e., is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' *Prakṛiti*, 'the natural, quiescent, state of the soul,' as opposed to *vikṛiti*; see above. *Āhīṇḍan*: see p. 60, l. 2: *Duśa-kumdr.*: p. 151, l. 6. *Nara-nāsikā*: Kāṭavema in explanation says, *bhallikā manushyānām nāsikām grihṇanti*,

गाहन्तां महिषा निपानसलिलं शृङ्गेरं मुकुम् ताडितं

द्यायाबद्धकदम्बकं मृगकुलं रोमन्थम् अभ्यस्यतु ।

विश्रब्धं क्रियतां वराहततिभिर् मुस्ताक्षतिः पल्लवे

विश्रामं लभताम् इदं च शिथिलज्याबन्धम् अस्मद्भुनुः ॥ ४० ॥

'bears seize the human nose.' The Bengálí read *śrigḍla-mṛiga-lolupasya*, 'eager after a jackal or deer.' *Ricchhassa* is the Prákṛit for *rikshasya*, in accordance with Vararuchi, III., 30.

'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns: let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustá grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' *Gāhantām* = *lodayantu*, 'Let them agitate, stir:' K.: hence *lulāpa* is one of the names for a buffalo. *Gḍh* is properly, 'to plunge into,' or 'plunge about in.' *Nipāna* = *dhāra*, 'a reservoir near a well [*upakūpa*]: Amara. *Romantham* = *adhara-chalanam*, 'The moving of the lower lip:' K. and *bhuktasya punar ākrishya* or *udgīrya charchanam*, 'The chewing of what has been eaten after drawing or vomiting it up again:' Ś. and Ch.: i.e., 'chewing the cud.' *Abhyasyatu* = *paunahpunyena karotu*, 'Perform again and again:' Ch. *Tatibhir* = *yūthaiḥ*, 'By herds.' The Bengálí read *varāha-patibhir*, 'By the chiefs of the boars.' There is no difficulty in *tatibhir*: many herds of animals form lines in moving from one place to another, or in grazing. *Mustá*, a sort of fragrant grass [*Cyperus rotundus*] of which swine are fond, and are hence called *mustāda*. *Kṣhati* = *vidāraṇam*, 'tearing, uprooting:' K.: and *lunthanam*, 'rolling:' Ś. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. *Śithīla-jyā-bandha* = *avaropita-guṇa*. Śankara and Chandra-śekhara observe that the above verse furnishes an example of the figure called *Jāti* or *Swabhā-vekti*, i.e., 'Description of living objects by circumstances or acts suited to their character.' They also animadvert on the somewhat unusual change of construction from the nominative to the instrumental in the third line, and its resumption in the fourth.

मेनापतिः । यत् प्रभविष्णवे रोचते ।

राजा । तेन हि निवर्तय पूर्वगतान् वनं याहिणः । यथा न मे मैनिकाम्  
तपोवनम् उपरुन्धन्ति तथा निषेद्धव्याः । पश्य ।

शमप्रधानेषु तपोधनेषु

गूढं हि दाहात्मकम् अस्ति तेजः ।

स्पर्शानुकूला इव सूर्यकान्ताम्

तद् अन्यतेजोभिभवाद् वमन्ति ॥ ४१ ॥

मेनापतिः । यद् आज्ञापयति स्वामी ।

<sup>1</sup> *Prabhaviṣṇu*, 'The Mighty one.' This more nearly corresponds to our expression 'His Majesty' than the other common titles *swāmin*, *bhartri*, etc.

<sup>2</sup> *Vana-grāhinah* = *vandrarodhakān*: see page 61, note 2.

<sup>3</sup> 'In ascetics with whom stoicism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces:' i.e., The inhabitants of this hermitage, however passionless they may be, and however agreeable as associates when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them: as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Śama-pradhāneshu*, 'to whom stoicism is everything;' who regard exemption from all passion and feeling as the *summum bonum*. *Sūrya-kānta*, lit., 'beloved by the sun,' also called *sūrya-maṇi*, 'the sun-gem,' and *diptopala*, 'shining stone,' was a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *chandra-kānta*, 'moon-beloved,' or *chandra-maṇi*, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, and it may be presumed that this instrument was not unknown to the Hīndūs at the time when this play was

VERSE 41. UPAJĀTI OR AKHYĀNĀKĪ (variety of TRISHṬUPH), each half-line being either *Uṇḍra-vojā* or *Indra-vojā*; the former only differing from the latter in the first syllable.

— — — — — ॥

विदूषकः । गच्छ भो दामीरुपुत्त । धंसिदो दे उच्छासवुत्तन्तो ।

विदूषकः । गच्छ भो दास्याःपुत्र । धंसितस्ते उत्साहवृत्तान्तः ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥ अपनयन्तु भवत्यो मृगयावेशं ।  
रैवतक । त्वमपि स्वं नियोगम् अशून्यं कुरु ।

परिजनः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

परिजनः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । किद् भवदा दाशिं णिष्ठाच्छिअं । सम्पदं इमस्मिं पादष-

विदूषकः । हतं भवता इदानीं निर्मचिकं । साम्प्रतम् अस्मिन् पादप-

written. The following parallel sentiment is from Bhartri-Hari, II., 30 : *Yad achelano'pi pādaiḥ sprishṭah prajvalati savitur atikāntah, tat tejaso puruṣaḥ para-kṛita-nikṛitaṁ katham saḥate*, 'Since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' *Abhībhave = tiraskāra*, 'insult : ' K. The sun's rays, disturbing the natural state of the stone, are compared to the hunter's disturbing the hermitage and provoking its inhabitants. *Vamanti* : this is the reading of all the Devanāgarī MSS. and of Kāṭavema. The Bengālī read *sparsānukūlā api sūrya-kāntā, te hyanya-tejo-bhībhaveḍ dahanti*, 'Although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.'

<sup>1</sup> This is inserted on the authority of Kāṭavema, and one MS. [East-India House, 2696.] The Bengālī read, *bho utāḍha-hetuka nishkrama*.

<sup>2</sup> 'Your arguments for exertion (in the chase) have fallen (to the ground)', i.e., All that you have alleged in praise of hunting, with the view of rousing the king's ardour, has been in vain.

<sup>3</sup> Some read *bhavanto*; but the feminine *bhavatyō* (which is supported by Kāṭavema) seems more correct, as the female attendants, called Yavanī, are intended. See page 62, note 3, in middle.

<sup>4</sup> 'Fulfil your office (of a door-keeper)', i.e., *dvarā-stho bhava*, 'Stand at the door : ' Ch.

<sup>5</sup> '(The place) has now been made clear of flies by your Majesty,' i.e., We are now left alone, and no one can interrupt us. *Nirmakshikam = nirjanam*,

क्काआविरददविदाणमणाहे भिलाअले उवविसदु भवं जाव  
 क्कायाविरचितवितानमनाये शिलातले उपविशतु भवान् यावद्  
 अहमि सुखामीणो हामि ।  
 अहमपि सुखामीणो भवामि ।

राजा । गच्छायतः ।

विदूषकः । एदु भवं ।

विदूषकः । एतु भवान् ।

॥ उभौ परिक्रम्योपविष्टौ ॥

राजा । माठय्य । अनवाप्तचक्षुःफलो ऽसि येन त्वया द्रष्टव्यानां  
 परं न दृष्टं ।

विदूषकः । णं भवं अगदो मे वड्ढि ।

विदूषकः । ननु भवान् अयतो मे वर्तते ।

राजा । सर्वः कान्तम् आत्मीयं पश्यति । अहं तु ताम् एवात्रम-  
 ललामभूतां शकुन्तलाम् अधिष्ठत्य ब्रवीमि ।

'free from people:' Ś. and Ch. According to Pāṇini, II., 1. 6, *nirmakshikam* is an Avyaybhāva compound; but it is here used adjectively. The Prākṛit equivalent follows Vararuchi III., 30. The phrase occurs again in the beginning of the 6th Act. Has *makshikam* here at all the sense of the French *mouchard*, 'a spy,' which is derived from *mouche*, 'a fly?'

<sup>1</sup> 'On this stone-seat, furnished with a canopy,' etc. See page 26, note 1.

<sup>2</sup> *Lit.*, 'Thou hast not obtained the fruit of thy eyes, since the best of things worthy to be seen has not been seen by thee;' i.e., 'Until you have seen Śakuntalā, you may consider your eyes as barren, and created in vain: when they have fallen upon this object, they may then be said to have yielded some fruit. So in the *Vikramorvaśī*, Act I, the King, speaking of *Urvaśī*, says, *yasya netrayor abandhyayoh* [not barren] *pathi sthitā twam*. Cf. also *Gīta-Gov.* ix., 6: *Harim avalokaya sa-phalaya nayane*, 'look upon Hari (and) make thy eyes fruitful.'

<sup>3</sup> 'Every one regards his own as beautiful; but I speak in reference to that same Śakuntalā who is the ornament of the hermitage.' *Ātmīyam* is given in one Bombay MS. [East-India House, 1858], and is supported by



विदूषकः ॥ विहस्य ॥ जह कस्मवि पिण्डखच्चूरेहिं उष्वेजिदस्म

विदूषकः ॥ विहस्य ॥ यथा कस्यापि पिण्डखर्जूरैर् उदेजितस्य  
तिन्निडिश्चाए चहिलामो भवे । तह अन्नेउरदत्तिश्चारश्चपरि-  
तिन्निडिकायाम् अभिलाषो भवेत् । तथा अन्नेपुरस्त्रीरत्नपरि-  
भाविनो भवदो इच्चं अश्नत्यणा ।

भाविनो भवत इयम् अभ्यर्थना ।

राजा । न तावद् एनां पश्यसि । येनैवम् अवादीः ।

विदूषकः । तंस्तु रमणिज्जं । जं भवदोषि विन्तश्चं उप्पादेदि ।

विदूषकः । तत्त्वस्तु रमणीयं । यद् भवतोऽपि विस्मयम् उत्पादयति ।

plant' [swallow-wort, gigantic *Asclepias*, or *Calotropis gigantea*]. The Nava-mallikā was a delicate and tender plant [*atikomala-pushpa-bheda* : Ch.] which, as a creeper, depended on some other tree for support; the *arka* was a large and vigorous one [see Sir W. Jones, vol. v., page 102]: hence the former is compared to Śakuntalā, the latter to the sage Kaṇwa. Śaṅkara explains *arkopari* by *raver upari*, 'upon the sun;' but, according to Sir W. Jones, *ravi* may be a synonym for the swallow-wort; and Śaṅkara himself hints that some interpret *arka* by *arka-pushpa*. Kāṭavema explains the first line of the verse, but dismisses the second as too clear for any remark. *Sura-yurati*; see page 43, note 2. According to Kāṭavema, *kila* is used *vārtāyām*, 'it is said,' 'it is reported;' but Śaṅkara interprets it by *nīchitam*, 'certainly.' *Śīthilam* = *erintāch chiyutam*, 'fallen from the stalk:' Ch. The correspondence of the words in the first line with those in the second is noticeable; *sura-yurati* with *nava-mallikā*, *muni* with *arka*, *apatya* with *kusuma*, *ujjhita* with *śīthila*, *adhigata* with *chiyuta*.

<sup>1</sup> 'Just as to any one [*lit.*, of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your majesty (for Śakuntalā), slighting the jewels of women in (your own) haram.' *Pinda-kharjūra*, 'a kind of Kharjūra, or date-tree,' here probably used for the fruit, and therefore in the neuter. *Tintidikā* or *tintidī*, 'the tamarind-tree.' *Udeejita* = *vaimanasyam prāpita*, 'brought to a change of mind or feeling.' *Itthidā*, *itthikā* and *itthī* are the regular Prākṛit equivalents for *stri*. See Lassen's *Inst. Prāk.*, page 182, note.



राजा । वयस्य । किं वञ्चना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा

रूपोच्चयेन मनसा विधिना कृता नु ।

खीरद्वन्द्वद्विर् अपरा प्रतिभाति सा मे

धातुर् विभूतम् अनुचिन्त्य वपुश्च तस्याः ॥ ४३ ॥

'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person: ' i.e., When I call to mind the divine power of Brahmá, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I reflect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—Whatever was the method of her creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I reflect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmi). *Stri-ratna* is explained by Śankara and Chandra-śekhara to mean Lakshmi; but it may be better to refer it to the *antepura-stri-ratna* mentioned before, as *aparā* = *apūrvā*, 'matchless,' 'peerless,' 'without a fellow; ' *na vidyate parā*; K. and Ś. *Chitre* = *śleṣhye*. *Niveśya* = *vinivasya*, 'having placed, fixed, committed.' *Parikalpita* = *sampādita*, or *sampanna*, 'endowed with,' 'provided with: ' K. *Yoga*, at the end of a compound, is used somewhat vaguely; *sattva-yoga* may mean 'a combination of the various properties of being and life.' Kāṭavama observes that, 'as an object is lovely, so is it capable of being represented in a picture,' and refers to the verse in the 6th Act, beginning *Yadyat addhu na chitre syāt*. This, he says, is tantamount to asserting that the figure of Śakuntalā was faultless. *Rupoच्चयेन*

विदूषकः । जड एवम् । पञ्चादेभो दाणिं रूषवदीणि ।

विदूषकः । यदि एवं । प्रत्यादेश इदानीं रूपवतीनां ।

राजा । इदं च मे मनसि वर्तते ।

अनाघातं पुष्पं किसलयम् अलूनं कररुहेर्

अनाविद्धं रत्नं मधु नवम् अनाखादितरुणं ।

अखण्डं पुष्पानां फलमिव च तद् रूपम् अनघं

न जाने भोक्ता रं कम् इह समुपस्थास्यति विधिः ॥ ४४ ॥

= *chandrady-upamāna-vastu-samuchchaya*, i.e., 'collecting together such models of beauty as the moon, etc., for the purpose of forming one ideal perfect form, by a selection from each: K. *Manasā kri*, or *kalp*, 'to form by means of the mind;' hence often simply, 'to imagine;' and hence, *mano-kalpita*, 'an idea.' There may be an allusion here to the mind-born sons of Brahmā. *Vidhinā* = *vidhātrā*. Kātavema observes that, 'being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind.' *Stri-ratna* = *stri-āreshṭha*: Ch. *Jātau jātau yad utkṛṣṭam tadāhi ratnam prachakṣate*, 'whatever is best of its kind that indeed they call *ratna*, 'a gem:' Ch. The connection of *anuchintya* with the dative case *me* is unusual, but not without precedent. The Bengālī MSS. read *chitte* for *chitre*.

<sup>1</sup> 'The supplanter.' The verb *praty-ā-diś* = *nirākri*, i.e., 'to reject,' 'remove,' 'set aside,' and *pratyādeśa*, 'rejection,' is here used for 'the cause of rejection;' i.e., anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayā nija-saundarya-mahimnā nyarūpavati-rūpam khanditam*: Ś. So also, in the beginning of the *Vikramorvaśī*, *Urvaśī* is called '*pratyādeśo rūpa-garvitāyāh īri-gauryāh*.'

<sup>2</sup> 'This faultless form (is) like a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [unalloyed] reward of meritorious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;' i.e., I know not whom Destiny intends to be the enjoyer of her beauty. *Alānam*, i.e., *śākhāvasthitam*, 'Still remaining on the branch.'

विदूषकः । तेण हि लज्ज परिन्ताअदु णं भवं । मा कस्सवि  
विदूषकः । तेन हि लघु परिचायताम् एनां भवान् । मा कस्सपि

तवस्सिणो इङ्गदीतेल्लचिक्खणसीसस्स हत्थे पडिस्सदि ।

तपस्सिन इङ्गदीतेल्लचिक्खणशीर्षस्स हस्ते पतिस्सति ।

राजा । परवती खलु तच्चभवती । न च सञ्जितोऽच गुरुजनः ।

विदूषकः । अद्य भवनं अन्तरेण कीदिसो मे दिङ्गिराओ ।

विदूषकः । अद्य भवन्तम् अन्तरेण कीदृशो ऽस्या इष्टिरागः ।

*Andviddham* = *asamutkirnam*, 'unperforated.' K. Cf. Raghu-vanśa, i., 4, where he speaks of *manau vajra-samutkirne sūtrasya gatih*, 'the entrance of a thread into a gem perforated by the adamant.' The Bengál MSS. read *anámuktam* = *aparihitam*, *dkardd ánta mátram*, 'not yet put on, only just drawn from the mine.' Ś. *Phalam punyānam*, i.e., 'the fruit of many virtuous acts in various former births come to its maturity' (*parinātibhūtam*): Ś. *Akhanda* = *sampūrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births is sometimes mixed with evil; but, in this comparison, it is said to be unalloyed: hence the form of Śakuntalā is called *anagham*, 'faultless,' e., *pratyavāya-hetu-rahitam*: K. *Iha*, i.e., *asmin rūpa-vishaye*, 'with reference to this form.' K. *Samupasthāsyati* = *samprāpsyati*, 'will attain,' 'arrive at.' This verse affords an example of the figure called 'Rūpaka,' i.e., A description of one object under the form of another, animate or inanimate, which it is poetically supposed to resemble. There are various modifications of this figure.

<sup>1</sup> 'Therefore let your highness quickly rescue her, lest she fall into the hands of some devout-rustic, whose head is greasy with the oil of Ingudi.' See page 18, note 1. *Mā* = *yathā na*: K.

<sup>2</sup> 'Towards your honour what kind of feeling (was displayed) by her eyes?' *Atha* is used in asking a question: Ś. *Bhavantam antarena* = *bhavan-nimittam*: Ch. = *bhavan-madhye*: Ś. The same expression occurs in the third Act of the *Vikramorvaśī*, where the interpretation given is, *bhavantam uddīya*, i.e., 'towards or with regard to you.' *Antarena* is similarly used in the *Mālavikāgn*. page 5, line 3. It governs an accusative case, by Pāṇini II., 3, 4. *Drishti-rāga* = *chakshuh-ṛiti*, 'the love of the eyes': K. The above is the reading of all the Devanāgarī MSS., supported by K. and Ś.; but the Bengál read *chitta-rāga*.

राजा । निसर्गाद् एवाप्रगल्भम् तपस्विकन्याजनः । तथापि तु  
अभिमुखे मयि संवृतम् ईक्षितं  
हसितम् अन्यनिमित्तकतोदयं ।

विनयवारितवृत्तिर् अतस् तथा

न विवृतो मदनो न च संवृतः ॥ ४५ ॥

विदूषकः । एङ्कु दिङ्मेत्तस्स तुह अङ्गं आरोहदि ।

विदूषकः । ननु खलु दृष्टमाचस्य तव अङ्गम् आरोहति ।

राजा । मिथः प्रस्थाने पुनः शालीनतयापि ममाविष्कृतो भावस्  
तच्चभवत्या । तथा हि

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे

तन्वी स्थिता कतिचिदेव पदानि गत्वा ।

आसीद् विवृत्तवदना च विमोचयन्ती

शाखासु वल्कलम् असक्तमपि द्रुमाणं ॥ ४६ ॥

<sup>1</sup> 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anyā-nimitta*, i.e., some other cause than love, which was the true one; [*abhi-lāsha-ryatirikta*: K.] 'By this her love was concealed:' K. The Bengālī have *kathodayam*. *Vinaya-vṛita-vṛittir* is to be taken with *madano*: K. Cf. page 50, note 4.

<sup>2</sup> 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i.e., Do you expect to gain her all at once, without some effort?

<sup>3</sup> 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakhibhāyām* before *mithah* is not supported by the commentators or by the best Devanāgarī MSS.

<sup>4</sup> 'For, having proceeded only a few steps, (that) slim one stopped without

Verse 45. *DRUTA-VILAMBITA* (variety of *Jagatī*), containing twelve syllables to the half-line, each half-line being alike.

— — — — — ॥

Verse 46. *VASANTATILAKĀ* (variety of *Sakkarī*). See Verses 8, 27, 31, 43.

विदूषकः । तेण हि गहीदपाथेओ होहि । किदं तुए उववणं  
 विदूषकः । तेन हि गृहीतपाथेओ भव । कृतं तया उपवनं  
 तबोवणंति पेक्खामि ।  
 तपोवनमिति प्रेक्षे' ।

राजा । सखे । तपस्त्रिभिः कैश्चित् परिज्ञातोऽस्मि । चिन्तय तावत्  
 केनापदेशेन पुनर् आश्रमपदं गच्छामः ।

विदूषकः । को अयरो अवदेशो । एं भवं राज्ञा ।

विदूषकः । को ऽपरो ऽपदेशः । ननु भवान् राजा ।

राजा । ततः किं ।

विदूषकः । णीवारच्छद्दभाञ्चं अन्हाणं उवहरन्तुत्ति ।

विदूषकः । नीवारषष्ठभागम् अस्माकम् उपहरन्त्विति ।

राजा । मूर्ख । अन्यम् एव भागधेयम् एते तपस्त्रिभो निर्वपन्ति यो

any (real) occasion, saying, '(My) foot is hurt by a blade of kuśa-grass' [p. 57, l. 2]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhānkureṇa* : see page 57, note 2; page 18, note 1. *Iti* : see page 52, line 5. *Akāṇḍo* = *akāṇḍo* : K. : = *animit-tam* : Ś. : = *anavasaram* : Ch. One sense of *kāṇḍa* is 'occasion,' 'opportunity.' *Vivṛitta-vadana*, i.e., *mad-avalokandya*, 'for a look at me : ' Ś. This verse affords an example of the 'Samādhi alankāra : ' Ś.

<sup>1</sup> 'Therefore be provided with a stock of provender : I see that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Gṛihīta-pāṭheya*, 'one who has provided himself with provender or the necessaries for a journey.' According to *Kāṭavema* it is here equivalent to *sannaddho*, 'equipped,' 'prepared,' i.e., for rambling in the precincts of the hermitage in quest of *Śakuntalā*. The *Vidīshaka* is characteristically anxious about the provisions.

<sup>2</sup> According to *Manu* (vii., 131-133) a king might take a sixth part of liquida, flowers, roots, fruit, grass, etc.; but, even though dying with want, he was not to receive any tax from a *Brāhmaṇ* learned in the *Vedas*.

रत्नराशीनपि विहायाभिनन्द्यते । पश्य ।

यद् उत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत्फलं ।

तपःपङ्गागम् अच्ययं ददत्यारण्यका हि नः ॥ ४७ ॥

नेपथ्ये । हन्त मिद्धार्थो खः ।

राजा ॥ कर्णं दत्त्वा ॥ अये धीरप्रशान्तस्वरैस् तपस्त्रिभिर् भवितव्यं ।

दीवारिकः ॥ प्रविश्य ॥ जेदु, जेदु भट्टा । एदे दुदे दसि दुद्वारथ्य

दीवारिकः ॥ प्रविश्य ॥ जयतु जयतु भर्ता । एतो दी क्षत्रिकुमारको

पञ्चिहारभूमिं उबड्डिदा ।

प्रतिहारभूमिम् उपस्थितौ ।

<sup>1</sup> 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in]:' i.e., which is welcomed more than heaps of jewels. This is the reading of the oldest Bengálí MSS., and seems preferable to that of the Devanágari *anyad bhágadheyam eteshám rakshaṇe nipatati*, 'another tribute accrues (to me) for their protection.' According to Amara (II., VIII., 1. 27) *bhágadheya* in this sense is masculine. Śānkara and some of the Bengálí have *punya* for *anya*.

<sup>2</sup> 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Varṇebhyaḥ*, 'the four classes of Bráhmans, Kshatriyas, Vaiśyas, and Śúdras:' K., Ś., and Ch. Hence it would appear that the Bráhmans were liable to some kind of tribute as well as the other classes, though it is clear from Manu that they were in most cases exempt. The Bengálí have *dhanam* for *phalam*. *Dadati*; the third conjugation rejects the nasal in the third person plural.

<sup>3</sup> 'We have accomplished our object,' i.e., in gaining an audience of the king: Ś. *Hanta*, an exclamation of pleasure: Ś.

<sup>4</sup> 'Oh! it is to be by the hermits, [it must surely be the hermits] by their deep (yet) calm voices,' i.e., to judge by their deep, yet suppressed, tone, the voices which I hear must be those of some of the hermits.

<sup>5</sup> Properly 'the ground near the gate of the palace' [*rāja-dvára-pradéśa*: Ś.], but here simply the station of the porter [*ducāram*: Ch.]

राजा । तेन ह्यविलम्बितं प्रवेशय तौ ।

दीवारिकः । एसो पवेसेमि ॥ इति निष्क्रम्य अषिकुमारभ्यां

दीवारिकः । एष प्रवेशयामि ॥ इति निष्क्रम्य अषिकुमारभ्यां

सह प्रविश्य ॥ इदो इदो भवन्ता ।

सह प्रविश्य ॥ इत इतो भवन्तौ ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः । अहो दीप्तिमतो ऽपि विश्वसनीयतास्य वपुषः । अथवा  
उपपन्नम् एतद् अस्मिन् अषिकल्पे राजनि । कुतः ।

अध्याक्रान्ता वसतिर् अमुनाप्याश्रमे सर्वभोग्ये

रत्नायोगाद् अयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि द्यां सृशति वशिन्श् चारणद्वन्द्वगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ ४८ ॥

<sup>1</sup> The present for the future is not uncommon. Compare page 12, line 1.

<sup>2</sup> 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king (who) is very little inferior to a Rishi.' *Diptimat* = *tejaswin*, 'splendid,' hence 'majestic.' *Vīśvasanīyata*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'agreeable to reason.' Cf. Vikramorvaśī, Act 2, *upapannam viśeṣaṇam asya vdyoh*. *Rishi-kalpe*, 'resembling a Rishi, but with a degree of inferiority,' such is the force of *kalpa* in composition. Dushyanta was a Rájārshi, and therefore one degree below a Rishi : See page 43, note 2, in the middle; and page 38, note 3. The Devanágari reading is *rishibhyo nátibhinno rájani*, but the Bengálí is here preferable.

<sup>3</sup> 'Because, by him also (in the manner of a Rishi) a residence has been entered upon in (this) hermitage open to the enjoyment of every one: (and because) he also day by day accumulates the merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Rishi], but (with this difference

द्वितीयः । गौतम । अयं स बलभिस्सखो दुष्यन्तः ।

प्रथमः । अथ किं ।

द्वितीयः । तेन हि

नैतच्च चित्रं यद् अयम् उदधिस्थामसीमां धरित्रीम्

एकः कृत्स्नां नगरपरिघप्रांशुबाह्वर् भुनक्ति ।

that it is) preceded by *Rāja*, [i.e., *Rājarshi*] repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyakṛānta* = *not-kṛta* 'appropriated,' 'taken possession of :'. K. *Āśrama* = *dharmācārana-sthāna* 'a place for the practice of religion :'. K. : = *gārhaasthye*, 'the order of a householder :'. Ś. and Ch. It is difficult to see how this last sense can apply. *Rakṣhā-yogadd* : See p. 79, line 2. Cf. *Manu*, vii., 144. 'The highest virtue of a king is the protection of his subjects.' *Chārana-dvandva* = *gandharba-mithuna*, 'pair of Gandharbas, or celestial choristers.' These beings were the musicians or minstrels of Indra's heaven, just as the *Apsaras* were the dancers and actresses : and their business was to amuse the inhabitants of *Swarga* by singing the praises of gods, saints and heroes. *Chārana* is any bard or herald. According to *Kāṭavema kevalam* = *eva*, 'certainly.' This verse affords an example of the figure called 'Vyatireka,' i.e., A description of the difference of two things compared in some respects to each other : Ś.

<sup>1</sup> 'The friend of Indra.' *Bala-bhit*, 'Indra' who crushes armies with his thunder-bolt. *Sakhi* at the end of a compound (like *rātri*, *akshi*, etc.) changes its final to *a*, and becomes a noun of the first class. Pāṇ. V., 4, 87, 91, 98, 102. Indra is the chief of the *Suras* or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over *Swarga*, or paradise, he might be supplanted by any one who could perform a hundred *Āśva-medhas* or horse-sacrifices : see p. 44, note 1. He and the other *Suras* were for ever engaged in hostilities with their half-brothers, the demons called *Asuras* or *Dāityas*, the giants or Titans of Hindú mythology, who were the children of *Kaśyapa* by *Diti*, as the *Suras* were by *Aditi* : see p. 22, note 1. On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as *Dushyanta*, *Pururavas*, etc.



आशंसन्ते समितिषु सुराः सक्तवैरा हि दैत्यैर्

अस्त्राधिष्ठे धनुषि विजयं पौरुहते च वञ्चे ॥ ४८ ॥

उभौ ॥ उपगम्य ॥ विजयस्व राजन् ।

राजा ॥ आसनाद् उतथाय ॥ अभिवादये भवन्तौ ।

उभौ । स्वस्ति भवते ॥ इति फलान्युपहरतः ॥

राजा ॥ सप्रणामं परिगृह्य ॥ आज्ञाम् दृच्छामि ।

उभौ । विदितो भवान् आश्रमसदाम् दहंस्वः । तेन भवन्तं  
प्रार्थयन्ते ।

<sup>1</sup> 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e., as far as the very ocean]. The gods, rooted in their enmity with the demons, in their battles expect victory through [in] his strung bow and the thunderbolt of Indra.' *Parigha* = *argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*styāna dīrgha*: Ch.) and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on the ease with which he managed his bow. Hence the appositeness of such epithets as *mahā-bāhu* and *prāñśu-bāhu*, 'long-armed.' *Bhūnakti* = *pālayati*: Ch. *Dhuj*, applied to a king in the sense of ruling and protecting the earth, is common. Cf. *kṛtendām prīthivīm bhunkte*. Manu, vii., 148. Raghu., viii., 7; iii., 4. *Āsānsante* = *ichehkhanti*, 'wish for,' 'hope for:' in this sense *d-āns* is conjugated in the ātm. *Samītiṣu surāḥ*, etc.: this is the Bengālī reading; the Devanāgarī have *sura-yuvatayo baddha-vairā*, etc. *Daityair*, See the last note. *Adhijye*; see page 8, note 4. The loc. c. has sometimes the force of the instrumental. *Pauru-hūta* = *Aindra*, 'belonging to Indra:' *Puru-hūta*, 'much-worshipped' is one of Indra's thousand names. This verse is an example of the figure called 'Dīpaka' or 'illustration:' Ś.: its use is to throw light, as it were, upon an idea by some apposite illustration.

<sup>2</sup> The root *ji*, 'to conquer,' with *vi* is rightly conjugated in the ātm. according to Pāṇini, I., 3, 19, but this rule is not always observed.

<sup>3</sup> 'Your highness is known to the inhabitants of the hermitage (to be)

राजा । किम् आज्ञापयन्ति ।

उभौ । तत्रभवतः कण्वस्य महर्षेर् असात्रिधाद् रक्षांसि न  
दृष्टिविघ्नम् उत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन भवता  
सनाथीक्रियताम् आश्रम इति ।

राजा । अनुगृहीतो ऽस्मि ।

विदूषकः ॥ अपवार्यं ॥ एषा दक्षिणा दे अमृत्यणा ।

विदूषकः ॥ अपवार्यं ॥ एषा ददानीम् अनुकूला ते ऽभ्यर्चना ।

राजा ॥ स्मितं कृत्वा ॥ रैवतक । मदचनाद् उच्यतां सारथिः । सवा-  
णासनं रथम् उपस्थापयेति ।

दौवारिकः । जं देवो आणमेदि ॥ इति निष्क्रान्तः ॥

दौवारिकः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

उभौ ॥ महर्षं ॥

अनुकारिणि पूर्वेषां युक्तरूपम् ददं त्वयि ।

आपन्नाभयसत्त्वेषु दीक्षिताः खलु पौरवाः ॥ ५० ॥

staying here.' *Āśrama-sad* = *āśrama-vāsin*, 'a dweller in a hermitage,' 'a hermit:' so *ndka-sad*, 'a dweller in paradise,' 'a god:' hence *sadana*, 'a house.' *Vidita* with a present signification, in construction with the gen. c., is noticeable. See Pāṇini, iii., 2, 188; ii., 3, 67. See also Raghuvansa, x., 40., *viditam tapyamānam tena me bhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him.'

<sup>1</sup> The neuter *rakshas* has the same sense as *rākshasa*: see page 39, note 6.

<sup>2</sup> *Rdtram*: see page 86, note 1. *Dvitiyena*: see page 12, note 1. *Sanāthi-kriyatām*: see page 26, note 1.

<sup>3</sup> 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (for officiating) in the sacrifices of (giving) exemption from fear to the distressed;' i.e., Whilst we Brāhmanas are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects: See page 85, note 4. The above is the reading of

राजा ॥ सप्रणामं ॥ गच्छतां पुरो भवन्तौ । अहमप्यनुपदम्  
आगत एव ।

उभौ । विजयस्व ॥ इति निष्क्रान्तौ ॥

राजा । माठव्य । अयंस्ति शकुन्तलादर्शनं कुतूहलं ।

विदूषकः । पठमं सपरिवाहं आशि । दाणिं रक्खसवुत्तन्नेण

विदूषकः । प्रथमं सपरिवाहम् आसीत् । इदानीं राक्षसवृत्तान्तेन  
विन्दूषि णावसेसिदो ।

विन्दुरपि नावसेषितः ।

राजा । मा भेषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः । एस तव चकरक्खीभूदोण्णि ।

विदूषकः । एस तव चकरक्खीभूतो ऽस्मिं ।

दौवारिकः ॥ प्रविश्य ॥ सज्जो रधो भट्टिणो विजअप्पत्थाणं

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

all the Devanāgarī and some of the Bengālī MSS. The old Bengālī [Bodleian 234] has *satrena*, and some begin the verse with *upakārini sar-teshām*, 'the helper of all.' *Yukta-rūpam*: Cf. page 15, line 1. *Āpannābhaya-satreshu* = *āpad-gatānām bhaya-trāṇe*: Ś. *Dikshītāh* = *kṛitā-pratishthāh*, 'consecrated.'

<sup>1</sup> *Api* may be used *prāṇe* 'in asking a question': Cf. page 35, line 1.

<sup>2</sup> 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left:' this is the reading of the Devanāgarī MSS., supported by K. *Parivāha* is either 'an inundation,' or 'a channel for carrying off an excess of water:' the Bengālī have *aparibādham*, 'unchecked.' *Vṛit-tāntena* = *nāma-grahaṇena*, 'by the mention.'

<sup>3</sup> 'I shall indeed then be protected [am protected] by thy discus': so reads the oldest MS., supported by Ś. and Ch.; the Devanāgarī have *esa rakkhā-saddo rakkhidomhi*, 'I am protected from the Rākshasa.' The *chakra* is the discus or circular missile weapon of Viṣṇu, and often employed by him against the demons, as he is their great enemy; whence his titles 'Daityāri,' 'Asura-śatru': the attribution of this weapon to Dushyanta by the Vidūshaka is probably meant as a humorous compliment.

अवेक्षति । एष उष एअरादो देवीणं आणन्तिहरओ करभओ  
अपेक्षते । एष पुनर् नगराद् देवीनाम् आञ्जलिहरः करभक  
आअदो ।

आगतः ।

राजा ॥ सादरं ॥ किम् अम्माभिः प्रेषितः ।

दौवारिकः । अहं ।

दौवारिकः । अयं किं ।

राजा । ननु प्रवेश्यतां ।

दौवारिकः । तच्च ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एषो

दौवारिकः । तथा ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष

भट्टा । उषमप्य ।

भर्ता । उपसर्प ।

करभकः । जेद् जेद् भट्टा । देवी आणवेदि । आआमिणि

करभकः । जयतु जयतु भर्ता । देवी आज्ञापयति । आगामिनि

चउत्यदिअहे पुत्तपिण्डपालणो णाम उषवासो भविस्सदि । तच्चिं दीहा-

चतुर्थदिवसे पुत्तपिण्डपालनो नाम उपवासो भविस्सति । तच्च दीर्घा-

उणा अवस्सं अन्ने सभावाददव्वत्ति ।

युषा अवश्य वयं सम्भावयितव्या इति ।

<sup>1</sup> 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the Queen-mother.' *Deśanām* is here in the respectful plural; so *ambābhīḥ* two lines below: this latter word is peculiar to dramatic language.

<sup>2</sup> *Atha kim* (= *vādhā*, 'yes') is used *angikṛitau*: See page 45, note 2.

<sup>3</sup> 'On the fourth day, (which is now) coming, [i.e., on the fourth day after to-day] the ceremony [fast] named 'Putra-piṇḍa-pālana' [i.e., cherishing of the body of a son] will take place: thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]' Most of the Bengālī MSS. read *putra-piṇḍa-pāraṇa*:

राजा । इत्थं तपस्विकार्यं । इतो गुरुजनांशा । इयम् अथ नतिक्रम-  
णीयं । किमत्र प्रतिविधेयं ।

विदूषकः । तिमङ्गु विश्व अन्तरा चिह्न ।

विदूषकः । चित्रकूर् दव अन्तरा तिष्ठ ।

राजा । सत्यम् आकुलीभूतोऽस्मि ।

but Ch. substitutes *pālana*, and interprets the phrase by *pura-deha-puṣṭi-prada*: Ś. gives the same interpretation, but reads *paryupdsana* for *pālana*: 'Pinda, deha-mātre iti Medinī', 'According to Medinī *pinda* has the sense of body': Ś. and Ch.: and this sense is given by Wilson. *Putra* refers to the king in his relation to the queen-mother. The Devanāgarī reading of this passage [*praverilla-pārāṇa upavāsa*, 'a fast which has come to an end.'] is not very satisfactory. *Upavāsa* = *vrata*, 'a religious ceremonial accompanied with fasting, but not necessarily a fast': K. and Ch. observe that one name for this ceremonial was *putra-rāja*, and that it consisted in offering various presents to the young king of sweetmeats, clothes, etc., just as might be done in the present day on the occasion of a birth-day. *Dirghāyushā*: See page 8, note 2. *Vayam* is used by the same rule that the plural *devīnām* is employed above. *Sambhāvayitavyā*: See page 25, note 1, at end.

1 'In this direction the business of the hermits, in the other the command of a venerable hermit (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' *Dvayam api*, 'both the one and the other:' *api* is often affixed to *dvau* in this sense: See Amara, II., 1, 5; Mālavik., page 16, line 22: In Hitop., line 2048, *dvayam* without *api* has the sense of 'both.'

2 'Stand in the middle, like Trisanku.' The story of this monarch is told at length in the Rāmāyaṇa, I., LVII. to LX. [see also page 42, note 1, of this book]. He is there described as a just and pious prince of the solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vāśiṣṭha to officiate for him; but, being refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a Chāṇḍāla. In this pitiable state he had recourse to Viśvāmitra, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to

कृत्ययोर् भिन्नदेशत्वाद् वैधीभवति मे मनः ।

पुरः प्रतिहतं शैलैः स्रोतः स्रोतोवहं यथा ॥ ५१ ॥

॥ विचिन्त्य ॥ सखे । त्वम् अन्वया पुत्र इति प्रतिशुद्धीतः । अतो भवान्  
इतः प्रतिनिवृत्य मां तपस्विकार्यव्ययमानसम् अवेद्य तत्रभवतीनां पुत्र-  
कृत्यम् अनुष्ठातुम् अर्हति ।

attend. Upon this the enraged Viśwámitra, by his own power, transported Triśanku to the skies, whither he had no sooner arrived than he was hurled down again, head-foremost, by Indra and the gods; but, being arrested in his downward course by Viśwámitra, remained suspended *between heaven and earth*, forming a constellation in the southern hemisphere. The story is differently told in some of the Purāṇas [Wilson's translation of the Vishnu-P., page 371, note.] They and the Hari-vanśa describe Triśanku as a wicked prince, guilty of three heinous sins [*śanku*]. Śāṅkara adopts this view of his character, and calls him *Kṛita-bahutara-malina-karmā rājā*. *Antarā* = *lapovana-suca-nagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to Triśanku is quite characteristic of the Viśvāśaka and affords an example of the 'Vyāhāra alankāra:' Ś. and Ch.

<sup>1</sup> 'Verily I am embarrassed. From the difference of the places of the two duties [i.e., on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it.' *Purāḥ* = *agre*, 'in front,' 'ahead.' *Pratikātam śaile*, 'which has struck on a rock,' is the reading of the Bengālī MS. [Bodleian, 233] and of all the Devanāgarī: the other Bengālī and Śāṅkara read *śailaiḥ*, which I think preferable: Compare the sentiment at page 58. *Srotovaham* = *nadi-sambandhi*, 'belonging to a *srotovahā* or river,' [K., Ś., and Ch.] and is therefore an adjective agreeing with *srotah*: the Devanāgarī read *srotovaho*, genitive case of a substantive, *srotovah*: Wilson gives only *srotovahā*, but has the adjective. The above furnishes an example of the 'Yathopamā alankāra,' or comparison by the use of the conjunction *yathā*.

\* 'You have been received by the Queen-mother as a son; therefore let

विदूषकः । एंकु मं रक्खोभीरुक्कं गणेशि ।

विदूषकः । ननु खलु मां रक्खोभीरुक्कं गणयसि ।

राजा ॥ सस्मितं ॥ भो महाम्राट्मण कथमेतद् भवति सम्भाव्यते ।

विदूषकः । जह् राआणुएण गन्तव्वं तह् गमिस्सु ।

विदूषकः । यथा राजानुजेन गन्तव्यं तथा गमिष्यामि ।

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयाचि-  
कांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः ॥ सगर्वं ॥ तेण हि जुवराओन्नि दाणिं धंभुत्तो ।

विदूषकः ॥ सगर्वं ॥ तेन हि युवराजो ऽस्मि ददानीं संटत्तः ।

राजा ॥ आत्मगतं ॥ चपलो ऽयं वटुः । कदाचिद् अस्मत्प्रार्थनाम्  
अन्तःपुरेभ्यः कथयेत् । भवतु । एनम् एवं वच्चे ॥ विदूषकं हस्ते  
गृहीत्वा प्रकाशं ॥ वयस्य । अविगौरवाद् आश्रमं गच्छामि । न  
खलु सत्यम् एव तापसकन्यकायां शकुन्तलायां ममाभिलाषः । पश्य ।

your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra itī pratigrihitāh*, i.e., *twam poshita-putro bhavasi*, 'You are an adopted son:' Ś. : Some have *putratwam* for *putra-kṛityam*.

<sup>1</sup> 'How is this possible in your honour?' *Dhavati*, locative case of *bhavat*. *Sambhāvayate* may mean, 'is fitting,' 'is consistent.'

<sup>2</sup> 'I will go, as it should be gone by the younger brother of a king.'

<sup>3</sup> *Yuva-rāja*, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

<sup>4</sup> *Vaṭu*, 'a youth,' 'a lad:' here it is equivalent to 'fellow,' 'chap.'

<sup>5</sup> *Prārthanā* = *abhiśāshitam*, 'desire,' 'pursuit:' i.e., *Śakuntalā-vishayānu-sandhāna-rūpa-kātham*, 'the story of my pursuit of Śakuntalā:' Ś.

<sup>6</sup> 'On account of my veneration for the Ṛishis,' *lit.*, 'from the venerableness of the Ṛishis.'

क वयं क परोक्षमन्मथो मृगशवैः समम् एधितो जनः ।

परिहासविजल्पितं सखे परमार्थेन न वृद्धतां वचः ॥ ५२ ॥

विदूषकः । अहं ।

विदूषकः । अथ किं ।

॥ इति निष्क्रान्ताः सर्व ॥

॥ द्वितीयो ऽङ्कः ॥

<sup>1</sup> 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a speech uttered in jest be taken in earnest.' 'Kwa-duayam atyantāsambhāvanāyām,' 'The two *kwas* are expressive of excessive incompatibility: Ś. See page 13, note 1. 'Nāgarikādranya-janayoh sambandho nopapadyate iti bhāvah,' 'The meaning is that a connection between a town-bred person and a forester is not possible.' K. *Paroksha-manmatha* = *apratyaksha-manmatha* or *ajnāta-manmatha* or *agochara-kāma*, 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihāsa-vijalpitam* = *hāsyā-bhāshitam*: K. = *kautuka-bhāshitam*: Ś.: the Bengāl MSS. read *vikalpita*, 'invented:' Cf. *parihāsa-vijalpa* in the 6th act. *Paramārthena* = *tattvena*.

Verse 52. VAITĀLĪYA, containing twenty-one syllables to the line, each line being alike, the first and third half-lines ending at the tenth syllable.

— — — — — || — — — — —



॥ ततः प्रविशति कुशान् आदाय यजमानशिष्यः ॥

शिष्यः । अहो महाप्रभावो राजा दुःखन्तः । येन प्रविष्टमात्र  
एवाश्रमं तत्रभवति निरुपपन्नानि नः कर्माणि संवृत्तानि ।

का कथा वाणसन्धाने व्याशब्देनैव दूरतः ।

उद्धारेणैव धनुषः स हि विघ्नान् अपोहति ॥ ५२ ॥

<sup>1</sup> 'The pupil of the sacrificing-(brāhmaṇ) bearing kuśa-grass.' *Yajamāna* is for *yajvan*, 'a sacrificer.' See *Raghu-v.*, xviii., 11 : In Telugu it has acquired the sense of 'master.' Compare *tatah praviśato Dharata-śiṣhyau* : Vikram., Act 3. Dr. B. reads *yajamānaś śiṣyah* on the authority of only one MS. The translation must then be 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śiṣhya*, in fact, denotes a Brahmacāri, or young brāhmaṇ in that state of pupilage through which every brāhmaṇ had to pass, living in the house of some superior brāhmaṇ, who was his preceptor; and who, in return for instruction given, required his assistance in various menial offices, in collecting the materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth and *kuśa-grass*, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' etc. *Manu*, ii., 176 *et seq.* *Kuśān* : see page 18, note 1.

<sup>2</sup> 'Since on his highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K. The others *pravishṭa evāśramam tatrabhāvati*, etc. The student need hardly be reminded that *pravishṭa-matre*, etc. is in the loc. case absolute.

<sup>3</sup> 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Kā kathā*, 'what account?' *i.e.*, What necessity for fitting the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow, (*śara-sandhānam*

यावद् दमान् वेदिं संस्तरणार्थं दर्भान् च त्विभ्य उपहरामि ॥ परिक्रम्या-  
वलोक्य च । आकांशे ॥ प्रियंवदे । कस्येदम् उशीरानुलेपनं मृणालवनि  
च नलिनीपत्राणि नीर्यन्ते ॥ श्रुतिम् अभिनीय ॥ किं ब्रवीषि । आतप-

*antarena* : Ś.) in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *Pratīabdo hi harer hinastī nāgān*. Vikram. Act I. *Itunkāra* is the roar of any fierce animal. The figure by which the sound of the bow is thus designated is called *Utprekshā*, or hyperbolic comparison : Ś. and Ch. So Bhaṭṭi (x., 44) in giving an example of this figure, describes a mountain as stretching out its huge *body* between heaven and earth to protect the land from the inroads of the sea.

<sup>1</sup> 'For strewing on the altar,' or on the ground near it : see note 1, p. 18.

<sup>2</sup> *Ritvij*, 'a priest,' but especially 'an officiating priest,' 'a sacrificer,' derived from *ritu*, 'a season,' and *yaj*, 'to sacrifice'; 'one who sacrifices at the prescribed time.' *Anṛitviḥ yajnam na gacchhet* 'one ought not to go to (perform) a sacrifice unattended by an officiating brāhmaṇ.' Manu, iv., 57; ii., 143.

<sup>3</sup> 'In the air,' i.e. speaking in the air. This is an example of *ākāśa-bhāṣitam* or *ākāśa-vākyaṃ*, which is defined by Śaṅkara to be *dūra-stha-bhāṣanam*, 'speech at a distance,' or *āśarīram nivedanam*, 'bodiless statement;' and by Kāṭavema as *aprarīkṣitāḥ saha dīpāḥ*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in Kāṭavema *ākāśe* is followed by the words *lakṣam* or *lakṣyam baddhva*, 'fixing his gaze.' Cf. *Ākāśa-baddha-lakṣaḥ*. Vikram. Act 4, and *Mudrā-rākṣh.*, p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ākāśa-bhāṣitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutiṃ abhīntya*) repeats the imaginary reply, always introducing it with the words, *kim bravīṣi*: Śāhit-darp., p. 177, at end.

<sup>4</sup> 'For whom are brought this *uśira*-ointment and lotus-leaves, with fibres attached?' *Uśira* = *virāṇa-kanda*, the root of *virāṇa*, a fragrant grass [*Andropogon muricatum*] with which a cooling ointment was made. *Nalini* is used for lotus as well as *nalina*, but rather denotes the entire plant: See page 24, note 4. *Mṛjvīla* = *viśa*, 'the fibres of the stalk of the lotus.'

लङ्घनाद् बलवद् अस्त्रा शकुन्तला । तस्याः शरीरनिर्वापणयेति ।  
 प्रियंवदे यद्वाद् उपचर्यतां । सा हि तच्चभवतः कुलपतेर् उच्छ्रितं ।  
 अहमपि तावद् वैतानिकं शान्त्युदकम् अस्मै गौतमीहस्ते विषर्जयिष्यामि  
 ॥ इति निष्क्रान्तः ॥

### ॥ विष्कम्भः ॥

<sup>1</sup> 'Śakuntalā is excessively indisposed, from injury inflicted by the heat [from a stroke of the sun]; is it for the cooling of her body that you say (they are brought)?' *Langhandt* = *dghātāt* : K. : = *abhibhavāt* : Ś. : = *paribhavāt* : Ch. The root *langh*, the first sense of which is 'to leap over,' often signifies 'to inflict some injury, hurt, or insult.' *Nir-vap*, 'to extinguish a fire,' 'to put out a light.' *Nirvāpāna*, 'a refrigerant remedy:' Wilson.

<sup>2</sup> 'Let her be nursed with care; for she is the (very) breath of his reverence (Kauwa), the head of (our) society. I also will just deliver into the hands of Gautamī for her the soothing water consecrated in the sacrifice.' *Upachar*, 'to wait upon a sick person,' 'administer remedies,' etc. *Uchekhuvasitam* = *prāṇdh*, 'breath:' = *jīvanam*, 'life,' i.e., as precious as his own life: Compare Lam. iv., 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' etc.; also Kumāra-s., vii., 4. *Vaidnika* = *vitānakhya-ydga-sambandhi*, 'belonging to the sacrifice called *vitāna*,' 'sacred,' 'holy.' *Vitāna* is also 'the sacrificial hearth on which the sacred fire was kept.' The *śāntiyudakam* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamī*, the name of the sister of Kauwa: K.

<sup>3</sup> The Vishkambha or Vishkambhaka, according to the Śāhitya-darpana (p. 146), and Kāṭavema's commentary on the opening speech of the 2nd. Act of this play, is an introductory monologue or dialogue, so called from its concisely compressing [root *skambh* with *vi*] into a short space an account of those subordinate parts of the plot, which are not enacted before the audience, but are to be taken for granted as having happened before the Act, or as about to happen after it; and a knowledge of which is essential to the comprehending of the action of the remainder of the play: [*Vritta-vartishyamānāndam kathāśāndam nīdāśakah, sankshiptārthastu viśhkambhak*: See also page 62, note 3 at end.] In the case of a monologue, it may be suspected that these terms may be identified with the speaker, but when more than one actor is concerned, the direction at the end [*nishkrāntau, viśhkambhakah*] would seem

॥ द्वतीयो ऽङ्कः ॥

॥ ततः प्रविशति समदनावस्यो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

to indicate that the term belongs to the dialogue itself, and not to the speaker of it. The Vishkambha may occur at the beginning of any of the Acts, even of the 1st. immediately after the Prastāvanā [*addo ankasya darśitah*]. It may be spoken by two out of the three sets of characters into which the dramatis-personæ of an Indian play are divided, viz., the inferior [*nīcha*] who speak Prākṛit *anuddāttoktyā* 'in the low tone'; and the middling [*madhya*, *madhyama*] who speak Sanskrit *udāttoktyā* 'in the high tone'; but not by the chief [*pradhāna*], such as the hero, etc. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called Śuddha, i.e., pure; or by those of the middle and lower combined, when it is called Mīśra or Sankṛta, i.e., mixed: [*Madhyena madhyamābhyām vā pātrābhyām samprayojitah śuddhah syāt tu sankṛto nīcha-madhyama-kalpitaḥ*]. Sometimes the characters are exclusively those of the inferior class, who speak Prākṛit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka. It must, however, be borne in mind that the terms Praveśaka and Vishkambhaka are regarded as identical by the MSS. and Commentators [*Vishkambha eva suryaktaiḥ praveśaka iti smṛitah*: K. *praveśaka eva viśhkambhakah*: Ś.]; although the Sāhitya-darpaṇa restricts the former title to the cases above specified, and limits it still further by applying it to an interlude only [*Praveśako anuddāttoktyā nīcha-pātra-prayojitah, anka-dvayāntar vijneyah śesham viśhkambhake yathā*]. There can be little doubt, too, that the term Praveśaka, like Vishkambhaka, may be sometimes applied to the speaker in the case of a monologue. From the circumstance that the opening speech in the 2nd. Act of this play is called a Praveśaka by K. (unsupported, however, by the MSS.), we may infer that the speaker was not obliged to leave the stage at the end of the scene. It is possible, however, that he might have withdrawn and re-entered, as in the 5th. Act of the Vikramorvaśi, where the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. Doubtless, this title may with as much reason be applied to the Vidūṣhaka's soliloquy in the one play, as in the

जाने तपसो वीर्यं सा बाला परवतीति मे विदितं ।

न च निष्ठाद् इव सलिलं निवर्त्तते मे ततो हृदयं ॥ ५४ ॥

भगवन्कुसुमायुध । त्वया चन्द्रमसा च विश्वसनीयाभ्याम् अतिसन्धी-  
यते कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मित्वम् इन्दोर्

दयम् इदम् अययार्थं दृष्ट्वाते मद्विधेषु ।

विस्मजति हिमगर्भेर् अग्निम् इन्दुर् मयूखैश्

त्वमपि कुसुमवाष्पान् वञ्चसारीकरोषि ॥ ५५ ॥

other. According to the rule thus propounded by the *Sāhit-darp.*, the present monologue is a *Śuddha-Vishkambha*. In the Bengālī MSS. it is termed a *Praveśaka*. Dr. Boettlingk justly remarks that the modern epithet *Śuddha* should be omitted in the text.

<sup>1</sup> 'I know the efficacy of penance: it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (*Śakuntalā*).’ The *Devanāgarī* MSS., unsupported by the commentators, substitute the following for the second line of the above verse, *Alam aami tato hridayam tathāpi nedam nīcartayitum*, ‘Nevertheless, I am not able to turn back this heart from that (damsel).’ *Jāne* etc., i.e., I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the *Rishi* will effect my destruction by a curse, etc. [*īdpddindā nāsam vidhāyati*: *Ś.*] *Nimnād*, i.e., *deśāt*, ‘from low land:’ see *Hitop.*, l. 2651.

<sup>2</sup> ‘O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.’ The *Hindū* Cupid or *Kāmadeva*, ‘god of love,’ is the son of *Vishṇu* or *Kṛishṇa* by *Lakshmi*, who is then called *Māyā* or *Rukmiṇī*. He is armed with a bow

Verse 54. *Āryā* or *Gāthā*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — |

Verse 55. *Mālinī* or *Mānini* (variety of *Ati-Śakkarī*). See Verses 10, 19, 20, 38.

भगवन् कामदेव न ते मय्यनुक्रोशः ॥ मदनबाधां निरूप्य ॥ कुतस्  
ते कुसुमायुधस्य सतस्तेच्छम् एतत् । आं ज्ञातं

made of sugar-cane, the string consisting of bees, and with five arrows, [whence his name Pancha-vāṇa] each tipped with the blossom of a flower, which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by Ś.) are—1. *Harshana*, 'Gladdener'; 2. *Prahasana*, 'Exhilarater'; 3. *Mohana*, 'Fascinator'; 4. *Murchchhana*, 'Sense-destroyer'; 5. *Vikarshana*, 'Distracter.' According to Kātavama, the names of the five flowers which form the points of these arrows, and which may be supposed to possess properties similar to that implied in the names of the arrows themselves, are—1. the Aravinda, a kind of lotus [*Nymphaea Nelumbo*]; 2. the Aśoka; 3. the Śirisha; 4. the Chūta or Āmra, i.e., the Mango; 5. the Utpala or blue lotus. But according to Sir W. Jones [Hymn to Kāmadēva, vol. xiii., p. 239] they are—1. the Champaka; 2. the Chūta or Āmra; 3. the Keśara or Nāga-keśara; 4. the Ketaka; 5. the Vilwa or Bela. In both lists the Chūta occurs, and is considered the favourite arrow of the god: hence the frequent allusions to it in the Gīta-govinda (iii., 12; iv., 6), and hence in Act VI its epithet *pañcābhyadhika* 'chief of the five.' This epithet is explained by Śankara to mean 'a sixth arrow, in addition to the five,' which interpretation is more in accordance with the passage in the 2nd. Act of the Vikramorvaśī, *kimuta upavana-sahakārair*, etc. It is clear that some authorities do not include the Mango in the list. The Gīta-govinda (x., 14) mentions five other flowers as occasionally employed by the god, viz., the Badhūka, the Madhūka, the blue Lotus, the Tila, and the Kuṇḍa. Another account includes the Mallikā or jasmin amongst the five; so that it is difficult to fix the names with any certainty. In Hindū erotic poetry, cooling properties are always attributed to the rays of the moon, which are said to distil nectar; hence some of his names—*śīta-mayūkha*, *hima-rāsmi*, *hima-kara*, *amṛita-sū*, *sudhā-nidhi*, etc. On the other hand, the heating effect of these rays on the lover is often alluded to, thus, *śītānśus tapanah*: Gīt.-Gov. ix., 10; iv., 7; v. 3: Compare in the Vikramorvaśī, *nandana-vana-vātāh śikhina iva* [Act 2]; and *pādās te śaśinah sukhayanti*, etc. [end of Act iii.] *Sārtha* = *saṃūha*; properly, a caravan: Hitopadeśa, l. 2574. *Ayathārtham* = *viparīta-kriyam*, 'having a contrary effect.' *Dvayam*: see p. 91, note 1. *Garbhair*: see p. 17, l. 8. *Vajra-sāri*: see p. 13, l. 4.

अद्यापि नूनं हरकोपवह्निष्  
 त्वयि ज्वलत्यीर्व इवामुरागौ ।  
 तन्मन्त्रन्यथा मन्मथ मदिधानां  
 भस्मावशेषः कथम् इत्यम् उष्णः ॥ ५६ ॥

<sup>1</sup> 'Verily, o'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean: otherwise how couldst thou, O agitator of the soul! with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kāmadeva by a beam of fire darted from the central eye of Śiva is thus told in the Rāmāyaṇa (I., xxv., 10). "Kandarpa, whom the wise call Kāma (Cupid), had formerly a body. He once approached Śiva, the husband of Umā (Pārvatī), soon after his marriage, that he might influence him with love for his wife. Śiva happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Cupid was made incorporal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called *Ananga*, 'the bodiless one.' " *Aurva*, 'submarine fire,' called *badara* or *bādara*, and personified as the son of the saint Urva. The fable is told in the Hari-vanśa (ch. xlv.), and is noticed in Troyer's Rāja-taranginī (iii., 170). The Rishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which as soon as it was produced, demanded nourishment, and would have destroyed the whole earth, had not Brahmā appeared and assigned the ocean as its habitation, and the waves as its food. The spot where it entered the sea was called *Bādara-mukha*, 'the mare's mouth.' Doubtless the story was invented to suit the phenomenon of some marine *juvāḍ-mukhi* or volcano, which probably exhaled through the water bitumenous inflammable gas, and which, perhaps in the form of a horse's mouth, was at times visible above the sea. Langlois, conjecturally, places the position of it on the coast north of Malabar.

Verse 56. UPAJĀTI OF ĀKHYĀNAKĪ (variety of TRISHṬUBH), each half-line being either INDRA-VAJĀRĪ or UPENDRA-VAJĀRĪ, the former only differing from the latter in the length of the first syllable. See Verse 41.

अथवा ।

अनिशमपि मकरकेतुर् मनसोरुजम् आवहन् अभिमतो मे ।

यदि मदिरायतनयनां ताम् अधिहृत्य प्रहरतीति ॥ ५७ ॥

भगवन् कन्दर्प । एवम् उपालभ्यस्व ते न मां प्रत्यनुक्रोशः ।

वृथैव सङ्कल्पयितैर् अजस्रम्

अनङ्ग नीतो ऽसि मया विवृद्धिं ।

आहृत्य चापं अरणोपकण्ठे

मय्येव युक्तस् तव वाणमोक्षः ॥ ५८ ॥

<sup>1</sup> 'Nevertheless, the fish-bannered (god) even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).' *Makara-ketu*, a name of Cupid, is derived from the *makara*, or marine monster, subdued by him, which was painted on his banner [*ketu*]. 'By the mention of this title, his invincibility is indicated.' Ś. *Adhikṛitya* = *uddīśya*, 'with reference to:' Ś. and Ch. : See page 5, note 1; and p. 76, note 3, also *Raghu-v.* xi., 62, *śāntim adhikṛitya anrayunkta*.

<sup>2</sup> 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of vows. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' Vows were to the bodiless god of love, what the oblations (upon which they were supposed to feed and fatten) were to the other gods. *Sankalpa* = *icchā*, 'wish.' *Śravanopakanṭhe ākriśhya* = *karnāntikam āniya*, 'drawing the string of the bow back as far as the ear.' *Upakanṭha*, 'near,' *lit.*, 'near the neck;' Cf. *Raghu-v.* ix., 57, *ākarna-kriṣṭam vānam*. *Yukta* = *uchita*. The passage from *Bhagavan Kāmadara* (page 100) to *vāna-moksha* is given on the authority of the Taylor and my own Bombay Devanāgarī MS., supported by Śankara and Chandra-śekhara, and by all the Bengālī MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

Verse 57. *ĀRYĀ or GĀTHĀ.* (See Verse 2).

~~~~~ | ~~~~~ | ~~~ || ~~~~~ | ~~~ | ~~~~~ | ~~~~~ | ~~~  
~~~~~ | ~~~~~ | ~~~~~ || ~~~~~ | ~~~ | ~~~ | ~~~~~ | ~~~

Verse 58. *UPAJĀTI or ĀKHYĀNĀKĪ* (variety of TRISHTUBH). See Verses 41, 56.



॥ सखेदं परिक्रम्य ॥ क नु खलु संस्थिते कर्मणि सदस्यैर् अनुज्ञातः  
 अमकान्तम् आत्मानं विनोदयामि ॥ निःश्वस्य ॥ किं नु खलु मे प्रिया-  
 दर्शनाद् द्यते शरणम् अन्यत् । यावद् एनाम् अन्विष्यामि ॥ सूर्यम्  
 अवलोक्य ॥ इमाम् उद्यातपां वेषां प्रायेण सतावलस्यवत्सु मालिनी-  
 तीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद् गच्छामि ॥  
 परिक्रम्यावलोक्य च ॥ अनया बालपादपवीथ्या सुतनुर् अचिरं  
 गतेति तर्कयामि । कुतः ।

सम्मीलन्ति न तावद् बन्धनकोषाम् तयावचितपुष्पाः ।

चौरच्छिग्धाश्चामी दृग्मन्ते किंशलयच्छेदाः ॥ ५८ ॥

<sup>1</sup> 'Where, indeed, at the conclusion of the rite being permitted (to depart) by those who were present at the sacrifice,' etc. *Sadasya*, 'any assistant or by-stander at a sacrifice.' The Bengálí have *nirasta-righnais-tapanwibhir*, 'by the hermits whose obstacles have been removed.'

<sup>2</sup> 'Śakuntalā along with her female friends is passing [*lit.*, causing to go] this intensely hot time of the day probably on the banks of the Málíní, possessed of inclosures of creepers.' *Valaya*, properly an 'inclosure or hedgeo:' see p. 55, note 2 in middle; here it may mean a bower, or arbour affording shade.

<sup>3</sup> 'I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.' *Vīthi* = *pankti*. *Sammīlanti* = *sankuchanti*, 'contract.' *Bandhana* = *prasava-bandhana* = *vrinta*, 'a flower-stalk:' Ś. *Bandhana-koshā* = *vrintabhyantarāṇi*: Ś. = *vrinta-garbhāṇi*: Ch. *Ami*, 'these,' i.e. *puro-varṭinah*, 'lying in front of us.' *Kīśalaya-chhedā* = *pallava-khandāh*. *Kṣhira-enigdhā* = *dugḍha-chikkandāh*. When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes would be entrusted by the hermits to Śakuntalā: hence it would be inferred that she had passed that way. This

Verse 59. *ANYĀ OR GĀTHA*. (See Verse 2.)

— | — | — | — || — | — | — | — | — | — | — | —  
 — | — | — | — || — | — | — | — | — | — | — | —



यावद् विटपान्तरेणवलोकयामि ॥ परिक्रम्य । तथा हत्वा । सहर्षं ॥  
अये लब्धं नेत्रनिर्वाणं । एषा मे मनोरथप्रियतमा सकुसुमाक्षरं  
शिलापट्टम् अक्षिशयाना सखीभ्याम् अर्वास्थते । भवतु । ओष्याम्यासां  
विश्रम्भकचितानि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ॥

॥ सख्यावुपवीजयतः ॥

सखी ॥ उपवीज्य । सखेहं ॥ हला सउन्दले । अवि सुहाअदि दे  
सखी ॥ उपवीज्य । सखेहं ॥ हला शकुन्तले । अपि सुखायते ते  
एलिणीपत्तवादो ।  
मलिनीपचवातः ।

steps is seen, raised in front, depressed behind through the weight of (her hips.) *Avagādhā* = *nimnā*. *Pāṇḍu-sikato* (= *dhavala bāluke*) is a Bahuvrīhi compound agreeing with *dvāre*. The weight of the hips of a beautiful female is a favourite subject of allusion. Compare *Paścān-natā guru-nīlambatayā asyāḥ pada-panktih*: Vikram., Act 4: and *Śrōṇi-bhāradā alasa-gamanā*: Megh., verse 81. Hence one of the names of a lovely woman is *nīlambini*, 'having large and handsome hips and loins.' Chézy compares the epithet 'Callipyge' applied to a celebrated statue of Venus.

<sup>1</sup> 'Through the branches.' The Calcutta edition has *viṭapāntarito*, 'concealed by the branches.'

<sup>2</sup> 'The highest object of my eye-sight,' 'the full bliss of my eyes:' [*netrānanda*: K. *nayana-nirvṛiti*, *chakshuh-sukha*: Ś.] *Nirvāṇa* or *apavarga*, is properly 'final beatitude, consisting in emancipation from further transmigration.'

<sup>3</sup> 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewn with flowers, is attended by her two friends.' *Manorathapriyatamā*: 'most dear by desire,' not by actual possession or by any other method: K. *Śīlā-pattam* = *pāśāṇā-khaṇḍam*: see p. 76, note 1. *Anudā* 'to sit near' (*anu*, *ās*.)

<sup>4</sup> 'Are in the act of fanning her.' *Vij* with *upa*, 'to fan.' Hence *vyajana*, 'a fan.'

<sup>5</sup> 'Is this wind from the (fan) of lotus-leaves agreeable to thee?' see p. 89, note 1; p. 24, note 2, in middle. Some of the Devanāgarī read *suhaadi*

शकुन्तला । किं वीजञ्जलि मं मदीञ्चो ।

शकुन्तला । किं वीजयतो मां सख्यौ ।

॥ सख्यौ विषादं नाटयित्वा परस्परम् अवलोकयतः ॥

राजा । बलवद् अस्वस्वशरीरा शकुन्तला दृश्यते ॥ सवितर्कं ॥  
तत् किम् अयम् आतपदोषः स्यात् । उत यथा मे मनसि वर्तते ॥  
साभिलाषं निर्वर्ष्य ॥ अथवा कृतं सन्देहेन ।

स्तनन्यस्तोशीरं प्रशियिलमृणालैकवलयं

प्रियायाः साबाधं तदपि कमनीयं वपुर् इदं ।

समस्तापः कामं मनसिजनिदाघप्रसरयोर्

न तु योऽसौ सुभगम् अपराङ्मुयंतिषु ॥ ६२ ॥

for *sukhayati*, but the above is supported by K. and the oldest MSS.

<sup>1</sup> 'Can this be the fault of the heat? or as is passing in my mind?' i.e., or is love; as I conjecture, the true cause?

<sup>2</sup> 'This form of my beloved, having the *Usra* applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner:' i.e., Since the disorder apparent in the person of *Śakuntalā* only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Usra*: see p. 96, note 4, and Sir W. Jones, vol. v., p. 154. Two other names for this plant are *jalāsaya*, 'growing in water,' and *avaddha*, 'allaying fever;' the slender fibres of it are now known by the name of *Khaskhas* and are used in India in trellises for cooling the air. *Prasithila* = *adyidha*: Ś. = *komala*, 'withered:' Ch. 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres [*mṛṇḍa-ghatita*] tied loosely round the arm:' Ś. *Sābādham* = *apādam*: Ch.: = *sa-ryadhā*: K. 'diseased,' 'deranged.' *Tadapi*, 'even so;' even in this manner or under these disadvantages: *tad* is here used adverbially. This reading is supported

Verse 62. *ŚIKHARINĪ* ( variety of *ATYASHRĪ* ) See Verses 9, 24, 44.

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए । तस्मै राएसिणो पठमदर्शनादो  
 प्रियंवदा ॥ जनान्तिकं ॥ अणसूये । तस्य राजर्षेः प्रथमदर्शनाद्  
 आरहिष पञ्चसुखा विश्व मउन्दला । किं पुक्लु मे तस्मिन्नि  
 आरभ्य पर्युत्सुका इव शकुन्तला । किं नु खलु अस्यास्तन्निमित्तो  
 अयं आतङ्को भवे ।

ऽयम् आतङ्को भवेत् ।

अणसूया । सहि । ममवि ईदिषी आसङ्गा हिचचस्स । होयु ।

अणसूया । सखि । ममापि ईदृशी आशङ्का इदयस्य । भवतु ।

पुच्छिस्सं दाव एं ॥ प्रकाशं ॥ सहि । पुच्छिदव्वासि किम्पि । बलिचं  
 प्रच्छामि तावदुणां ॥ प्रकाशं ॥ सखि । प्रष्टव्यासि किमपि । बलीयान्  
 फु दे सन्दावो ।

खलु ते सन्तापः ।

शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।

शकुन्तला ॥ पूर्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।

अणसूया । हला मउन्दले । अणभन्तरा खु अन्ते मदणगदस्स

अणसूया । हला शकुन्तले । अणभन्तरे खलु आवां मदनगतस्य

वृत्तन्तस्स । किन्दु । जादिमी इदिहासणिवन्धेसु कामअमाणाणं  
 वृत्तान्तस्स । किन्नु । यादृशी इतिहासनिबन्धेषु कामयमानानाम्

अवत्यासुणीअदि तादिसिं दे पेक्खामि । कहेहि । किस्मिन्तं दे सन्दावो ।  
 अवस्था श्रूयते तादृशीं ते प्रेचे । कथय । किन्निमित्तं ते सन्तापः ।

विचारं क्तु परमत्थदो अजाणिअ अणारम्भो पडिआरस्सु ।

विकारं खलु परमार्थतो ऽज्ञात्वा अनारम्भः प्रतिकारस्सु ।

by the oldest MSS. and by K. The Devanāgarī have *kimapi ramanīyam*,  
 'somewhat pleasing.' *Kidnam*: see p. 54, note 3. *Prasarayoh*, literally,  
 'of the two prevalences: ' *prasara* = *prasanga*, 'attachment,' 'connection: '  
 S: but the simple meaning is 'spreading,' 'prevalence.'

1 'We are not indeed intimately conversant with matters relating to love;

राजा । अनसूययापि मदीयस्त्वंको ऽवगतः ।

शकुन्तला ॥ आत्मगतं ॥ बलिश्वक्तु मे अहिजिवेभो । सहसा

शकुन्तला ॥ आत्मगतं ॥ बलीयान्खलु मे ऽभिनिवेशः । सहसा

एदाणं ण मक्खणोमि णिघेदिदुं ।

एतयोर् न शक्नोमि निवेदितुं ।

प्रियंवदा । सहि सउन्दले । सुदु एमा भणादि । किं अन्तणो

प्रियंवदा । बलि शकुन्तले । सुदु एषा भणति । किम् आत्मन  
आतङ्कं उपेक्षसि । अणुदि अर्हक्खु परिहीयमि अङ्गेहिं । केवलं ला-  
आतङ्कम् उपेक्षसे । अनुदिवसं खलु परिहीयसे अङ्गैः । केवलं ला-  
वणमई काआ तुमं ण मुञ्चदि ।

वणमयी काया त्वां न मुञ्चति ।

राजा । अवितथम् आह प्रियंवदा । तथा हि

क्षामक्षामकपोलम् आननम् उरः काठिन्यमुक्तस्तनं

मथः क्लान्तरः प्रकामविनताव् अंसी हविः पाण्डुरा ।

but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *Anabhyantare*, nom. c. du. fem. of a compound adjective or Bahuvrīhi formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as *anantara*, 'uninterrupted,' from *antara*. *Anabhyantara* is, literally 'one not admitted to the inside.' Compare *ganabhyantara*, 'one who is a member of any private association.' Wilson's Dict. *Madana-gatasya*: see p. 37, note 1. *Itihāsa* = *purāṇa*: *Ś. Nibandha*, 'a composition,' 'a narrative,' whence *nibandhri*, 'an author.'

<sup>1</sup> 'My attachment [affection] is strong.' *Abhinivēsa* [here = *abhiśāśa*] implies firm attachment to or intense pursuit of any object. *Dāṇimapi*, 'even now,' which the Devanāgarī give at the end of this sentence, does not appear in K., or in the Bengālī MSS.

<sup>2</sup> 'Thy limbs are wasting away [lit., thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

शोच्या च प्रियदर्शना च मदनक्लिष्टेयम् आलक्ष्यते  
 पचाणामिव शोषणेन मरुता स्पृष्टा लतामाधवी ॥ ६३ ॥  
 शकुन्तला । मरि । कस्य वा अथस्य कहरस्यं । किन्तु आआमर-  
 शकुन्तला । मरि । कस्य वा अन्यस्य कथयिष्यामि । किन्तु आआमर-  
 सिषा दाणिं वो भविष्यं ।  
 यिषी रदानीं वां भविष्यामि ।  
 उमे । यदो एष्वक्तु णिष्वन्तो । मिण्डुजणमंविभक्तं हि दुक्कं  
 उमे । अत एव खलु निर्वन्तः । खिग्धजनसंविभक्तं हि दुःखं  
 मज्झवेदणं होदि ।  
 मज्झवेदनं भवति ।

1 'For, indeed her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a *Mādhavī*-creeper touched by the wind, the scorcher of (its) leaves.' *Kahāma-kahāma-kapola* = *atikṛśa-gaṇḍa*: Ś. The repetition of *kahāma* may imply 'becoming gradually every day more and more emaciated'; as *Priyamvadā* had said *anudivasam parihīyase angaiḥ*. *Kāthinya-mukta*: the Bengālī have *yukta*, but the loss of firmness in the breasts would rather be a sign of debility. *Prakāma*: Ś. interprets this by *atyartham*, 'excessively.' So the commentator on *Gīt.-Gov.*, iv., 17; vii., 40, explains *nikāma* by *atīśayena*. Similarly *kāma* has the sense of *nīśchilam*, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e., 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? *Śośhanena* = *śośhakena*, i.e., By the wind that dries up the leaves and causes them to fall: [*patra-pātaka-vāyuna*] K., Ś. *Mādhavī*, a large and beautiful creeper bearing white fragrant flowers, [*Gærtnera racemosa*] to which constant allusion is made in the plays: see page 113, note 2.

2 'To whom else shall I relate it (if not to you, my two friends?)' *Yadī kathanīyam tadā bhavatībhyām*: Ś.

3 'Our importunity is on this very account. Grief shared with affec-

राजा ।

पृष्टा जनेन समदुःखसुखेन बाला

नेयं न वक्ष्यति मनोगतम् आधिहेतुं ।

दृष्टो विवृत्य वज्रशो ऽप्यनया सदृशम्

अचान्तरे श्रवणकातरतां गतो ऽस्मि ॥ ६४ ॥

शकुन्तला । महि । जदो पज्जदि मम इमणपहं आअदो मो तपो-

शकुन्तला । सखि । यतः प्रभृति मम दर्शनपथम् आगतः स तपो-

वणरक्षिदा राण्मी ॥ इत्यर्द्धेक्षेन लज्जां नाटयति ॥

वनरक्षिता राजर्षिः ॥ इत्यर्द्धेक्षेन लज्जां नाटयति ॥

tionate friends becomes supportable suffering.' *Nirbandha*, 'urgency,' 'pressing solicitation.'

<sup>1</sup> 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment experience an uneasy-anxiety for hearing (her reply).' *Jana* = *sakhi-jana*; though used in the singular, it may have a plural signification. *Sama-dukkha-sukha*, 'one who has the same joys and sorrows:' Cf. *sama-dukkha-sukhaḥ piyate lochanābhyām*: Vikramorvaśī, Act I. *Bālā* properly 'a girl sixteen years of age:' Ś. *Na na vakshyati* = *vakshyati eva*: Ś. : two negatives give intensity to the affirmative [*duḥau nishedhau prakṛitam artham gamayataḥ*: Ś.]: see page 24, note 1. *Mano-gatam* = *hrīdaya-stham*: see page 37, note 1. *Atrāntare* = *asminn avasare*: K. *Śravaṇa-kātaratām* = *Śakuntalā-pratiśchana-śravaṇa-bhīratām*. According to Bharata the four ways by which a maiden encouraged the advances of her lover were *Lekha-prasthāpana*, 'sending a letter;' *Snigdha-vikshita*, 'a loving glance;' *Mṛidu-bhūshita*, 'soft speech;' and *Dūti-sampreshana*, 'sending a messenger:' Ś. Although Śakuntalā had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness [*pramādatas*] confess to an affection for some other person: Ś.

<sup>2</sup> 'Met my eye,' 'crossed my sight,' *lit.*, 'came across the path [range]



उभे । कथेदु पिषमही ।

उभे । कथयतु प्रियसखी ।

शकुन्तला । तदो पञ्चदि तग्गदेण अहिलामेण एतदवत्थन्नि

शकुन्तला । ततः प्रभृति तद्गतेन अभिलाषेण एतदवत्थास्मि

मंनुत्ता ।

मंनुत्ता ।

राजा ॥ सहर्षं ॥ श्रुतं श्रोतव्यं ।

स्मर एव तापहेतुर् निर्वापयिता स एव मे जातः ।

दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य ॥ ६५ ॥

शकुन्तला । तं जइ वो अणुमदं तह वड्डह जह तस्स राएभिणो

शकुन्तला । तद् यदि वाम् अनुमतं तथा वर्तेयां यथा तस्य राजर्षेर्

of my sight.' A not uncommon idea: Compare *yasya netrayoh pathi sthita tuam*: Vikramorvaśī, Act I.

<sup>1</sup> 'Love, indeed, the cause of my fever, has himself become the cooler of it: as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures.' *Smara*, one of the names of the god of love, 'The ideal one' [page 101, note 1] derived from *smri*, 'to recollect.' *Nirvāpayitā*, lit., 'the extinguisher' = *sukha-hetuḥ*, 'the cause of pleasure': Ś. According to Kāṭavema *tapātyaye* = *grishmānte*, 'at the end of the hot season.' He and Śāṅkara observe that a cloudy day at the end of the hot season and at the approach of the rains, is very sultry, until by the rising of clouds it brings coolness in place of the heat which itself had caused: and quote a parallel passage from the *Ratnāvalī* [p. 64] *Tapatī prāvarishi nitarām abhyarna-jaldāgamo divasah*, 'In the rainy season when the rain is near at hand the day is especially hot.' Some of the Devanāgarī read *arddha-īyāma*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

Verse 65. *ĀNTĀ or GĀTHĀ. (See Verse 2.)*

— — — | — — — | — — — || — — — | — — — | — — — | — — —  
— — — | — — — | — — — || — — — | — — — | — — — | — — —

अणुकम्पणिञ्चा होमि । अलक्ष्य अवस्थं सिद्धं मे तिलोदकं ।  
अनुकम्पनीया भवामि । अन्यथा अवस्थं सिद्धं मे तिलोदकं ।

राजा । संशयच्छेदि वचनं ।

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए । दूरगमवस्थाया अवस्थमा दयं  
प्रियंवदा ॥ जनान्तिकं ॥ अणसूये । दूरगतममया । अक्षमा दयं  
कालहरणस्य । अस्मिन् बद्धभावा एषा हो छलामभूदो पौरवाणं ।  
कालहरणस्य । यस्मिन् बद्धभावा एषा स ललामभूतः पौरवाणं ।

'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e., That you will have to celebrate my funeral obsequies. Oblations to the manes of the deceased were offered by the nearest surviving relations soon after death, and were repeated once, or, according to some, twice in every year. They were supposed to be necessary to secure the residence of the souls of the dead in the world appropriated to the manes. The ceremony itself was called Śrāddha, and generally consisted in offering a cake made of rice and milk [*pinda-nirvāpana*]; or in pouring out water [*udaka-dāna*, *udaka-kriyā*]; or water and sesamum-seed mixed. In the latter case it was called *tilodaka-dāna*, *tila-tarpana*, etc. The ceremony as performed by Brāhmaṇs is described in Manu, iii., 203, etc.; see especially iii., 223: *Dattvā sapavitram tilodakam*, 'Having poured out water with sesamum-seed and kuśa-grass.' Kāṭavema refers in illustration to a verse towards the end of the 6th. Act of this play, where Dushyanta says *Nūnam prasūti-rikalena mayā prasīktam, dhautāśru-śesham udakam pitarah pivanti*, 'In all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them (consisting of) glistening tears poured forth by me destitute of posterity.' *Sinchatam* = *nirvapatom*: K. *Vartethām*; *erit* may have the sense of 'to behave,' 'to act.'

<sup>1</sup> 'She is far gone in love, and unable to bear loss of time,' i.e., Her love has reached that point which brooks no delay. Compare *dūrarādho 'ayāḥ pranayah*: Vikramorvaśī, Act 4., at beginning. *Vammaha* or *bammaha* is the proper Prakṛit equivalent for *manmatha*, according to Vararuchi ii., 38; iii., 43. Lassen, Instit. Prāk., p. 245, although the MSS. give *mammaha*.

<sup>2</sup> 'He on whom she has fixed her affections is the ornament of the

ता जूत्तं मे अहिंसामो अहिनन्दिदुं ।

तद् युक्तम् अस्या अभिलाषो ऽभिनन्दितुं ।

अनसूया । तह । जह भणामि ।

अनसूया । तथा । यथा भणसि ।

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिट्ठिआ । अणुरूपो से अहिणि-

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिव्या । अनुरूपो ऽस्या अभिनि-  
वेमो । सागरं वज्जिअ कहिं वा महाणई ओदरद । को दाणिं  
वेशः । सागरं वर्जयित्वा कुच वा महानदी अवतरति । क इदानीं  
महागरं अन्तरेण अदिमुत्तलदं पल्लविदं महेदि ।

सहकारम् अन्तरेण अतिमुत्तलतां पल्लवितां सहेते ।

राजा । किमत्र चिचं यदि विशाखे शशाङ्कलेखाम् अनुवर्तेते ।

Pauravas [p. 14, note 3], therefore her love is fit to be approved; or it is proper that her love should meet with our approval. *Yuktam* is here used like *śakyam*: p. 104, note 2. *Baddha-bhārd*: compare in the beginning of Act 3 of *Vikramorvaśī*, *Yasmin baddha-bhārd 'si tvaam*.

<sup>1</sup> 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakāra [Mango] can support the Atimukta [Mādhavī creeper] with (its) new sprouts?' *Ava-tri* (properly 'to descend,' or 'alight') is here applied to the disembodying of a river into the ocean. *Yathā mahā-nadī samudram praviśati, tathā rūpavatī tvaam Dushyante evānuraktā*: Ś. The Sahakāra is described p. 27, note 3. The Atimukta is the same as the Mādhavī or vernal creeper, called also Vāsantī and Puṇḍraka, and noticed before: p. 109, note 1. 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kālidās and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb:' Sir W. Jones, vol. v., p. 124.

<sup>2</sup> 'Why need we wonder at this, since the constellation Viśākhā courts [goes after] the young-moon?' i.e., If the constellation Viśākhā [or the sixteenth lunar asterism, which is sometimes written in the dual Viśākhe, as containing two stars] is eager for an union with the Moon, why need we

अनसूया । को उण उवाओ भवे । जेण अविलम्बिअं णिउअं अ  
अनसूया । कः पुनर् उपायो भवेत् । येन अविलम्बितं निश्चितं च  
महीण मणोरहं मया देह ।

सख्या मनोरथं सम्पादयावः ।

प्रियंवदा । णिउअं चिन्ताणिज्जं भवे । सिग्घंति सुअरं ।

प्रियंवदा । निश्चितम् इति चिन्तनीयं भवेत् । शीघ्रम् इति सुकरं ।

wonder at Sakuntalá's desire to be united with a prince of the lunar race? *Śāśānka-lekhá* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours; the Hindús divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Chandra] is considered to be a masculine deity, the Hindús fable these twenty-seven constellations as his wives, and personify them as the daughters of Daksha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Chandra is supposed to show the greatest affection for the fourth (Rohinī) but each of the others, and amongst them Viśákhá, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the lunar race: p. 14, note 2) and Śakuntalá to Viśákhá. The selection of Viśákhá, rather than Rohinī, may perhaps be explained by a reference to p. 5, l. 1, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If therefore the season corresponded to the middle of May, the month would probably be Vaiśákhá, and Viśákhá would, therefore, be appropriately chosen before Rohinī. This passage may also be interpreted, but not so consistently with the fable, by referring *viśákhā* to the two female friends, and *śāśānka-lekhá* to Śakuntalá. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalá and assist in carrying out her schemes, any more than that the two stars of Viśákhá should go after the young moon.' *Anuvartete* = *anusratuh*: K.

<sup>1</sup> '(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *iti* in quoting previous words is noticeable.

अगसूया । क हं विअ ।

अनसूया । कथम् इव ।

प्रियंवदा । णं सो राएसी इमस्सिं मिणिद्धदिट्ठीए सूइदाहिला-  
प्रियंवदा । ननु स राजर्विर् अस्यां खिग्धदृष्ट्या सूचिताभिला-  
षो इमाइं दिअहाइं पक्काअरकिसो लक्खीअदि ।

ष इमानि दिवसानि प्रजागरुक्ष्यो लक्ष्यते ।

राजा ॥ आत्मानम् अवलोक्य ॥ सत्यम् इत्यभूत एवास्मि । तथा हि

इदम् अग्निशिरैर् अनस्तापाद् विवर्णमणीकृतं

निशि निशि भुजव्यस्तापाङ्गप्रवर्त्तिभिर् अश्रुभिः ।

अनतिक्षुलितव्याघाताङ्गं मुहुर् मणिवन्धनात्

कनकवलयं खलं खलं मया प्रतिसार्यते ॥ ६६ ॥

'For this golden bracelet, having its jewels sullied by the tears (rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping slipping down [i.e., as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Āpānga* = *netra-prānta*. *Pravarttibhiḥ* = *akhaladbhiḥ*. *Anatīlulita* = *atisakta*, 'closely adhering:' K. = *nābhilūpta*: S. and Ch. The same word occurs at the end of this act, where allusion is made to the flowery couch of Śakuntalā, *śartra-lulita*, 'which her body had pressed:' One sense of the root *lul* is certainly to 'adhere,' 'stick,' 'cleave:' The Devanāgarī all have *anābhilūlita* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Bengāl MSS. Through emaciation and disuse of the bow (Cf. p. 70, l. 7, with p. 68, l. 1) the callosities on the fore-arm usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kālidāsa to express the attenuation caused by love. Compare Megha-dūta, verse 2: *Kanaka-valaya-bhrāṇīa-rikta-prakoṣṭhaḥ*,

Verse 66. HARIṆĪ (variety of ATYARIṆĪ) containing seventeen syllables to the half-line, each half-line being alike.

~~~~~ | ~~~~~ | ~~~~~ ||

प्रियंवदा ॥ विचिन्त्य ॥ हला । मअनलेहो मे करोअद् । दमं  
 प्रियंवदा ॥ विचिन्त्य ॥ हला । मदनलेखो ऽस्य क्रियतां । दमं  
 देवदाभेसावदेभेण सुमणोगोविदं करिअ मे दत्तयअं पावदस्सं ।  
 देवताशेषापदेशेन सुमनोगोपितं कृत्वा अस्स हस्सं प्रापयिस्सामि ।

अनसूया । रोअद् मे सुउमारो पओओ । किं वा सउन्दला  
 अनसूया । रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला  
 भणदि ।  
 भणति ।

शकुन्तला । सहीणिओओवि विकप्पीअदि ।

शकुन्तला । सखीनियोगो ऽपि विकल्प्यते ।

'having the fore-arm bare by the falling of the golden bracelet.' The Bengálí have *anatilulita-jyá ghátámkdd*, agreeing with *manī-bandhandt*, which would appear at first sight to be the better reading. I have followed Kāṭavema and the Devanāgarī MSS. in making this compound agree with *valayam*, and I believe there is no other way of translating it satisfactorily. It may, however, as Kāṭavema observes, be taken adverbially. *Manī-bandhana* 'the wrist,' 'the place of binding jewels.'

<sup>1</sup> 'Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.' *Madana-lekha* = *ananga-lekha*: Ch.: = *smara-bhāva-sūchakam lekham*: Ś. *Sumano-gopitam* = *kusuma-sanguptam*: Ś. *Devatā-śeṣhāpadeśena*; the Bengálí read *devatā-serāpadesena*, 'under pretext of honouring a divinity,' supported by Ś. Kāṭavema reads *devatā-vyapadeśena*, with the word *prasāda* inserted in the margin. *Devatā-śeṣha* is supported by Ch., and explained by him as *nirmālyam*, 'the remains of an offering of flowers presented to an idol.' Garlands of flowers were sometimes so offered. A love-letter was one of the four recognized modes of encouraging a lover: see page 110, note 1.

<sup>2</sup> 'This very injunction [suggestion] of my friend is weighed (in my mind),' i.e. I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahi* for *sahī*.

प्रियंवदा । तेन हि अन्तर्णा उपन्यासपूर्वं चिन्तेहि दाव किम्पि  
प्रियंवदा । तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत् किमपि  
ललितपदबन्धनं ।

ललितपदबन्धनं ।

शकुन्तला । हला । चिन्तेमि अहं । अवधीरणभीरुं पुणो वेवह  
शकुन्तला । हला । चिन्तयामि अहं । अवधीरणभीरुं पुनर् वेपते  
मे हिअअं ।

मे हृदयं ।

राजा ॥ सद्यर्षं ॥

अयं स ते तिष्ठति सङ्गमोत्सुको

विशङ्कसे भीरु यतोऽवधीरणां ।

समेत वा प्रार्थयिता न वा श्रियं

श्रिया दुरापः कथम् ईक्षितो भवेत् ॥ ६७ ॥

<sup>1</sup> 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyasa-pūrvam*, lit., 'preceded [headed] by an allusion.' *Lalita-pada-bandhanam* : Compare *lalitārtha-bandham* : Vikramorvasī, Act 2.

<sup>2</sup> 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for an union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' Śrī = *Lakṣmī*, 'the goddess of beauty and fortune,' here identified with Śakuntalā or with the object of the lover's hopes and aspirations. The commentators do not throw light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune, or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can *she* have any difficulty in gaining *him*? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bengālī MSS. is omitted in all the Devanāgarī, and is most probably spurious.

Verse 67. VANĀSTHAYILA (VARIETY OF JAGATĪ.) See Verses 18, 22, 23.

सख्यो । अयि अक्षगुणावमानिणि । को दाणिं मरीरणिव्वाव-  
सख्यो । अयि आत्मगुणावमानिनि । क इदानीं शरीरनिर्वाप-  
रन्तिञ्च सारदिञ्च ओमिणिं पडन्तेण वारेदि ।

यिचो शारदीं ज्योत्स्नां पटान्तेन वारयति ।

शकुन्तला ॥ सस्मितं ॥ णिओइदा दाणिंन्दि ॥ इत्युपविष्टा

शकुन्तला ॥ सस्मितं ॥ नियोजिता इदानीम् अस्मि ॥ इत्युपविष्टा  
चिन्तयति ॥

चिन्तयति ॥

राजा । स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम् अवलोकया-  
मि । यतः

उन्नमितैकधूलतम् आननम् अस्याः पदानि रचयन्त्याः ।

कष्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥ ६८ ॥

<sup>1</sup> 'O thou undervaluer of thine own excellencies, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' *i.e.*, according to Śaṅkara, This prince is too sensible to be averse to an union with one so beautiful as thou art. *Nirvāpayitrim*: see p. 97, note 1. *Paṭāntena*: Compare in Act V. *Paṭāntena mukham āvṛitya roditi*.

<sup>2</sup> 'I am now (acting) under (your) directions,' *i.e.*, It is by your orders that I do this: *Niyojitāsmi bhavatlībhyaṁ glti-karaṇe*, 'I am directed by you to compose verses:' Ś. : I am only following your directions, therefore you are responsible, if I meet with a repulse: Ś.

<sup>3</sup> 'Fittingly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [ whilst she is in the act of composing ] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Vismṛita-nimesheṇa* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur ! dont je serais jaloux que le moindre clignement d'œil me privât un instant !' *Kantakita*, lit., 'having the downy hair of the cheek erect like thorns.' Tho Bengālī have *pulakā-*

Verse 68. ĀRYĀ or GĀRHĀ. See Verse 2.

— — — | — — | — — — ॥ — — — | — — | — — — | — — — | —  
— — — | — — | — — — ॥ — — — | — — | — — — | — — — | —



शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सञ्चिता-  
 शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सञ्चिता-  
 णि त्रण स्नेहणमाहणाणि ।  
 नि पुनर्स्नेहनसाधनानि ।

प्रियंवदा । इमस्मिं सुश्रोदरसुउमारे णनिणीपत्ते णहेहिं णिक्ख-  
 प्रियंवदा । अस्मिन् सुश्रोदरसुउमारे नलिनीपत्ते नखैर् निच्चि-  
 त्तत्रणं करेहि ।  
 प्रवर्णं कुरु ।

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । मणुह दाणिं सङ्गदत्तं  
 शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । मणुतम् ददानीं सङ्गदार्थं  
 ण वेत्ति ।  
 न वेत्ति ।

उभे । अवहिदम्ह ।

उभे । अवहिते स्त्रः ।

*chitena*, and the Calcutta edition *pulakānchitena*, meaning the same. Horri-  
 pilation, or the erection of the hair of the body (*pulaka, roma-kantaka*,  
*romānchana*) is considered by the Hindús to be an indication of exquisite  
 delight or pleasurable emotion. The Dictionary does not give this sense to  
*kanṭaka*, but it is so used in Vikramorvaśi, Act I., *mama angam sa-roma-*  
*kanṭakam ankuritam*.

‘But the writing-materials indeed are not at hand.’ Most of the MSS.  
 have *hu* for Sanskrit *khalu*. Lassen (Instit. Prāk., p. 192) shows that *khlu*  
 is the proper form after a short vowel.

‘Engrave the letters [make engraving of the letters] with your nails on  
 this lotus-leaf smooth as a parrot's breast.’ *Sukodara*: In Vikramorvaśi,  
 Act IV., the colour of a scarf is compared to the same thing [*sukodara-*  
*īyānam standāśukam*] and in Mahābh. ii., 1035, the colour of horses  
 [*sukodara-samān hayān*]. The Prākṛit is answerable for *nikshipta-varnam*  
*kuru*. This is the reading of all the Devanāgarī; the Bengālī have *pada-*  
*chhoda-bhaktyā nakhair dlikhyatām*.

शकुन्तला ॥ वाचयति ॥

शकुन्तला ॥ वाचयति ॥

तुष्णं ण आणे हिअअं मम उण कामो दिवावि रत्तिमि ।

तव न जाने इदयं मम पुनः कामो दिवापि रात्रिमपि ।

णिग्घिण तवेद बलिअं तुद वुत्तमणोरहाद अङ्गाहं ॥ ६८ ॥

निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथाया अङ्गानि ॥ ६८ ॥

राजा ॥ सहसोपसृत्य ॥

तपति तनुगात्रि मदनस्त्वाम् अनिशं मां पुनर् दहत्येव ।

स्वपयति यथा शशाङ्कं न तथा हि कुमुदतीं दिवसः ॥ ७० ॥

<sup>1</sup> 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS., and my own. The other Devanāgarī agree, but give *maṇorahāim* for *manorathāni* in concord with *angāni*. *Maṇorahāi* and *maṇorahas* may both stand for the Sanskrit gen. fem. *manorathāyāḥ* (in concord with *mama*), and both are equally admissible into the metre: Lassen's Instit. Prāk., pp. 304, 305, 147. The interpretation of Ch. supports this reading [*nishkṛīpa tapayati baliyas tvad-abhimukha-manorathāyā angāni*]. This verse is called by Kāṭavema, the *upanyāsa*: compare p. 117, note 1.

<sup>2</sup> 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly: for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudevatī* is a kind of lotus, which blossoms in the night and fades by day [*kumudvatī chandra-virahena santaptā bhavati*: Ś.] here compared to Śakuntalā. *Kumudevatī* is usually a 'group of lotuses,' but I cannot agree with Dr. Boehtlingk in restricting it to this acceptation. *Śaśāṅka*: see p. 24, note 2 at end: Dushyanta again compares himself to the moon: Compare p. 114, note 1. This and the

Verse 69. Gīti or Udgāṭhā. See Verse 4.

— — — | — — | — — || — — — | — — | — — | — — | — —

Verse 70. Āvā or Gāṭhā. See Verse 2.

— — — | — — | — — || — — | — — | — — | — — | — —

मख्यौ ॥ विलोक्य सहर्षम् उटथाय ॥ सा अदं अविलम्बिणो मणो-  
मख्यौ ॥ विलोक्य सहर्षम् उटथाय ॥ स्वागतम् अविलम्बिनो मनो-  
रक्तम् ।  
रथस्य ।

॥ शकुन्तला अभ्युत्थातुम् इच्छति ॥

राजा । अलम् अलम् आयासेन ।

संदृष्टकुसुमशयनान्याशुक्लान्तविषभङ्गसुरभीणि ।

गुरुपरितापानि न ते गात्राण्युपचारम् अर्हन्ति ॥ ७१ ॥

अनसूया । इदो शिलातले क्लेशं अणुगेषहृद्व्यस्रस्यौ ।

अनसूया । इतः शिलातलैकदेशम् अनुशृङ्गातु वयस्यः ।

preceding verse, according to Śankara and Chandra-śekhara, afford an example of the figure Uttarottaram.

<sup>1</sup> 'Welcome to the speedy (fulfilment of thy) desire!' or 'Welcome to the object of thy desire which does not delay (its appearance).' The Bengālī insert *saṁhita-phalasya* or *chintita-phalasya*.

<sup>2</sup> 'Thy limbs, which closely press the couch of flowers, (and are) fragrant by the crushing of the quickly-faded lotus-fibres, being grievously inflamed, do not deserve (to perform) obeisance;' i.e., 'are excused the usual salutation.' 'In consideration of the state of your bodily frame, you are privileged to keep your recumbent posture even before me.' *Upachāram*, i.e., *mat-kṛito vinayādi-rūpam*. *San-danā*, lit., 'To press the teeth closely together;' hence *sandaśhā*, 'coming in close contact with.' Cf. Raghuv., xvi., 65, *Sandaśhā-vastreshu nitambeshu* 'On (their) hips to which garments were closely fitted.' Our English word 'bite' has the same acceptance. *Āśu-klānta*, etc. The Bengālī have *āśu-vimardita-mṛṇāla-valayāni* or *āśu-vivarnita* (= *mlānā-bhūta*: Ch.) etc. 'Having bracelets of lotus-fibres that have quickly faded (from the heat of her limbs).' Compare p. 106, note 2.

<sup>3</sup> Compare page 76, l. 2. *Anugrihṇātu*, 'let him favour,' is the reading of Kātavema. The stone-seat served also for the couch of Śakuntalā: Ś.

Verse 71. *ĀRYĀ* or *GĀTHĀ*. See Verse 2.

— — | — — — — | — — — — || — — | — — — — | — — — — | — — — — | — — — — |  
— — — — | — — — — | — — — — || — — | — — — — | — — — — | — — — — | — — — — |

R

॥ राजोपविशति । शकुन्तला सख्य्या तिष्ठति ॥

प्रियंवदा । दूवेणमि वो अमोष्णरात्रो पञ्चखो । महीभिणेहो  
प्रियंवदा । द्वयोरपि युवयोर् अन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो  
उण मं पुनरुक्तवादिणिं करोदि ।

पुनर् मां पुनरुक्तवादिनीं करोति ।

राजा । भद्रे । नैतत्परिहार्यं । विवक्षितं ह्यनुक्तम् अनुतापं जन-  
यति ।

प्रियंवदा । आपन्नस्य विमश्रवासिणो जणस्य अर्त्तिहरेण रक्ता

प्रियंवदा । आपन्नस्य विषयवासिनो जनस्य अर्त्तिहरेण रोज्ञा  
होदर्व्यञ्जि एमो वो धम्मा ।

भवितव्यम् इति एष वो धर्मः ।

<sup>1</sup> 'But affection for my friend prompts me to be the speaker of something superfluous' i.e., of what has been so often repeated as to be already sufficiently well-known. *Punar-ukta* which properly means 'said again,' 'said twice,' 'frequently repeated,' has in dramatic composition, acquired the acceptance of 'notorious,' 'well-known,' and hence 'superfluous,' 'unnecessary,' 'over and above what is wanted;' and hence sometimes simply 'additional.' Thus in the *Vikramorvasī*, Act 3. the torches are said to be *punar-uktāḥ chandrikāyām*, 'rendered superfluous in the moonlight;' and in Act 5. of that play, tears dropping from the eyes on the breast are said to cause *muktāvalī-virachanam punar-uktam*, 'the formation of a superfluous [additional] necklace of pearls.' Compare also *kim punar-uktena*: *Mālavikāg.* p. 63, l. 5. *Sakhī-snehah* = *sakhī-vishayaka-praṇayah*.

<sup>2</sup> 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken, produces subsequent regret.' *Anu-tāpa*, lit., 'after-pain,' i.e., repentance.

<sup>3</sup> 'It is to be become by the king [the king ought to be] the remover of the suffering of a person engaged in the affairs of life, who has fallen into trouble: Such is your duty.' The Bengālī have *āśrama-rāsino* for *vishaya-rāsino*. The latter reading is supported by K., and the compound is given by Wilson.

राजा । नास्मात्परं

प्रियंवदा । तेन हि इदं णो पिअमही तुमं उद्दिशिअ इमं  
प्रियंवदा । तेन हि इदम् आवयोः प्रियमस्मी लाम् उद्दिश्य इदम्  
अवत्थन्नरं भअवदा मअणेण आरोविदा । ता अरुहमि अणुववत्तीए  
अवस्थान्तरं भगवता मदनेन आरोपिता । तद् अहंसि अभ्युपपत्त्या  
जीविदं मे अवलम्बिदुं ।

जीवितम् अस्मा अवलम्बितुं ।

राजा । भद्रे । साधारणोऽयं प्रणयः । सर्वधानुगृहीतोऽस्मि ।

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किं अन्तेउरविरह-

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किम् अन्तःपुरविरह-

पञ्जसुअस्मि राणमिणो उवरोहेण ।

पर्युत्सुकस्य राजर्षेर् उपरोधेन ।

राजा । सुन्दरि ।

इदम् अनन्यपरायणम् अन्यथा

इदयमन्निहिते इदयं मम ।

यदि समर्थयसे मदरेक्षणे

मदनवाणहतोऽस्मि हतः पुनः ॥ ७२ ॥

<sup>1</sup> 'No other than this.' i.e., Nothing short of this; this is exactly my duty.

<sup>2</sup> 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Uddiśya* 'aiming at,' 'regarding:' see p. 102, note 1. *Acasthāntaram*, lit., 'another state;' i.e., an alteration from the natural and healthy state. *Āropitā* = *prāpitā*: Ś.

<sup>3</sup> Compare, in the *Vikramorvaśī*, Act 2, *Sādharaṇa* 'yam ubhayoh pranayah.

<sup>4</sup> 'What (can you mean) by detaining the Rājārshi, who is pining (by reason of) separation from his royal-consorts?' *Antah-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants.

<sup>5</sup> 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being

अनसूया । वञ्चस्म । वज्रवज्रहा रात्राणो सुशीश्रन्ति । जह षो  
अनसूया । वयस्य । वज्रवज्रभा राजानः श्रूयन्ते । यथा नौ  
पिअमही बन्धुअणमोअणिज्जा ण होद । तह णिव्वाहंति ।  
प्रियसखी बन्धुजनशोचनीया न भवति । तथा निर्वाहय ।

राजा । भद्रे । किं वज्रना ।

परियहवज्रले ऽपि द्वे प्रतिष्ठे कुलस्य मे ।

समुद्ररसना चोर्वी सखी च युवयोर् दयं ॥ ७३ ॥

उभे । णिव्वुदन्ह ।

उभे । निर्दृते स्तः ।

(already) slain by Love's shafts, I am slain again,' i.e., I suffer a second death. Compare Bhartrihari, i., 63 [*hatamapi nihantya madanah*]. *Irīdayu-sannihite* = *man-manovasthāyini*, 'O thou that abidest in my heart: Ś: = *chittārūḍhe*: Ch. *Madirā*, 'wine,' as applied to *ikshana*, 'the eye,' is said by Śankara to be equivalent to *sundara*, 'beautiful'; or to *lśhad-ghūrṇana-shīla*, 'slightly inclined to roll about.' Wine-eyed may mean 'one whose eyes intoxicate like wine.'

<sup>1</sup> 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand [*cha*] and on the other [*cha*] this friend of yours;' i.e., There will be but two sources of glory to my race, viz., the sea-girt earth and Śakuntalā. *Pratishthā* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament:' Ś: properly 'a cause of stability,' 'a prop,' 'a support,' 'a stay.' *Pari-graha-bahutve* = *kalatra-bāhulye*. The Devanāgarī MSS. read *samudra-rasana*, 'clothed in the ocean,' 'having the ocean for its garments' [*samudra era vastrāni yasyūh*: Ś.] The Bengālī all have *samudra-rasana*, which is literally 'sea-girt' [*rasana* = *mekhala*] and seems to be the better reading. Compare Hitop., i. 2542. Confusion between *rasana* and *vasana* may easily have arisen. *Cha cha*: see page 13, note 1.

<sup>2</sup> In the Bengālī MSS., the dialogue which follows these words has several interpolations.

प्रियंवदा ॥ सदृष्टिचेपं ॥ अणसूए । जह एषो इदो दिषदिद्वी  
 प्रियंवदा ॥ सदृष्टिचेपं ॥ अनसूये । यथा एष इतो दत्तदृष्टिर्  
 उस्सुओ मिअपोदओ मादरं अणेमदि । एहि । मज्झोएम णं ॥  
 उस्सुको म्मगपोतको मातरम् अन्विष्यति । एहि । संयोजयाव एनं ॥  
 इत्युभे प्रस्थिते ॥  
 इत्युभे प्रस्थिते ॥

शकुन्तला । हला । असरणन्हि । अणदरा वो आअच्छदु ।  
 शकुन्तला । हला अशरणास्मि । अन्यतरा युवयोर् आगच्छतु ।  
 उभे । पुहवीए जो मरणं । सो तुह समीवेवदुद ॥ इति निष्क्रान्ते ॥  
 उभे । पृथिव्या यो शरणं । स तव समीपे वर्तते ॥ इति निष्क्रान्ते ॥  
 शकुन्तला । कहं गदाओ एव्व ।  
 शकुन्तला । कथं गते एव ।

राजा । अलम् आवेगेन । नन्वयम् आराधयिता जनस् तव समीपे  
 वर्तते ।

किं शीतलैः क्लमविनोदिभिर् आर्द्रवातान्

सञ्चारयामि नलिनीदलतालवृत्तैः ।

अङ्गे निधाय करभोर यथासुखं ते

संवाहयामि चरणावुत पद्मताम्रौ ॥ ७४ ॥

<sup>1</sup> Literally, 'Let us cause it to join (its mother)' 'let us lead it to its mother.' *Mātrā saha iti anushanga*: Ś. Some word like *paśya*, 'See!' may be supplied before *yathā* in the sentence preceding.

<sup>2</sup> 'Does not this person, thy humble-servant, [thy adorer] remain near thee?' i.e., Am not I here to wait upon thee, in place of thy friends?' The Bengālī add *sakhi-bhūmau*. *Ārddhayitā* = *parichārakah*, 'an attendant,' 'a servant': Ś., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a double-entendre.

<sup>3</sup> 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans

Verse 73. *VAŚANTATILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 61.

शकुन्तला । ण माज्जणीएसु अत्ताणं अवराहदस्सं ॥ इत्युत्थाय  
 शकुन्तला । न माननीयेषु आत्मानम् अपराधयिष्यामि ॥ इत्युत्थाय  
 गन्तुम् इच्छति ।  
 गन्तुम् इच्छति ।

राजा । सुन्दरि । अपरिनिर्वाणो दिवंसः । इयं च ते शरीरावस्था ।

which-removes languor? or placing thy feet, brown as the lotus, O round-thighed (maiden), in (my) lap shall I rub them soothingly.' *Karabhoru*, voc. c. of *karabhorú*. According to Pāṇini, IV., i., 69, *úrú*, 'a thigh or hip,' at the end of this and some other compounds becomes *úrú* and is declined like *vadhú*; and *karabhorúh* is said to be equivalent to *erittorúh stri*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers;' it is also 'a young elephant.' Dr. Bochtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other: for from the following gloss of Chandra-śekhara, it seems probable that as *kara* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah prānyangam* ['is part of an animal'] *tadiva úrur yasyáh śubha-lakṣaṇam idam tad uktam, hasti-hasta-nibhair* ['like an elephant's trunk'] *erittair* ['round'] *asthābhair karabhopamath prāpnuvanti úrúbhīh śaśvat striyah sukham anangajam*. The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Compare *karabhopamorúh*: Raghu-vaṁśu, vi., 83. *Samvādayāmi* = *mardayāmi*: *Sam-vāh* is applied especially to the rubbing, kneading, or shampooing of the limbs. *Padma-tāmrāu*: Chézy observes that the Hindú women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they dyed their nails and fingers, as well as their feet. Cf. *Stri-nakha-pātalam kurucakam*: Vikramorvaśi, Act 2.

<sup>1</sup> 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect]' i.e., with my foster-father and others.

<sup>2</sup> 'The day is not (yet) cool.' *Aparinirvāna* = *anapagata-tīrātapaś*, 'having its great heat not yet passed off,' 'It was still noon:' Ś. Some MSS. have *anirvāna*, and others *apa-nirvāna* [= *anirvāna*, *nirvāna-rahita*].



उत्सृज्य कुसुमशयनं नलिनीदलकल्पितसनावरणं ।

कथम् आतपे गमिष्यसि परिबाधापेलवैर् अत्रैः ॥ ७५ ॥

॥ इति बलाद् एनां निवर्तयति ॥

शकुन्तला । पीरव । रक्ख विणअं । मअणमन्तात्तामि ण उ अत्त-  
शकुन्तला । पीरव । रक्ख विनयं । मदनसन्तापि न खुलु आत्ता-  
णो पहवामि ।

नः प्रभवामि ।

राजा । भीरु । अलं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तच्च-  
भवान्नात्र दोषं यदीष्यति कुलपतिः । अपि च

गान्धर्वेण विवाहेन बह्वो राजर्षिकन्यकाः ।

श्रूयन्ते परिणीतास्ताः पितृभिश्च अभिनन्दिताः ॥ ७६ ॥

‘Having left the couch of flowers (and) the covering of thy bosom formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?’ *Paribādha-pelava* = *dukkhāśaśiṣṇu*, ‘incapable of bearing hardship.’ The Bengālī have *komala* for *pelava*.

‘Even though inflamed by Love, I have not the power (of disposing) of myself.’ i.e. *yena tvam-manoratha-pūranam kriyate*, ‘so that your wishes may be fulfilled.’ Ś.

‘Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,’ i.e., will not attribute blame to you in this matter.’ *Dṛiṣṭvā te* is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. I have not ventured to follow Dr. Boehtlingk in reading *Dṛiṣṭvā te*. My own Bombay MS. omits the words entirely, but a blank space indicates that something is left out. *Viditadharma*: see Pāṇ. V. 4, 124. *Dharma* at the end of a Bahuvrīhi compound becomes *dharman*. Cf. *Yuvām kshatriya-dharmānau*: Hitop., I. 2473.

‘Many daughters of Rājārshis [p. 43, notes 1 and 2] are heard to have been married by the marriage (called) Gāndharva, and (even) they have

Verse 76. *ĀRYA* or *GĀRHĀ*. (See Verse 2.)

— | ——— | ——— || ——— | ——— | ——— | ——— | —  
— | ——— | ——— || ——— | ——— | ——— | ——— | —

Verse 76. *ŚLOKA* or *ANUSHTUP*. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.

शकुन्तला । मुञ्च दाव मं । भृशोऽपि सखीजनं अनुमान-  
शकुन्तला । मुञ्च तावन् मां । भूयाऽपि सखीजनम् अनुमान-  
इत्थं ।

यिष्यामि ।

राजा । भवतु । मोक्ष्यामि ।

शकुन्तला । कदा ।

शकुन्तला । कदा ।

राजा ।

अपरिचितकोमलस्य तावत्

कुसुमस्येव नवस्य षड्देन ।

अधरस्य पिपासता मया ते

सदयं सुन्दरि शृण्वते रसोऽस्य ॥ ७७ ॥

॥ इति मुखम् अस्याः समुन्नमयितुम् दृच्छति । शकुन्तला परिहरति  
नात्येन ॥

received the approval of their fathers [been approved by their fathers].<sup>1</sup> The Gāndharva marriage is one of the forms of marriage described in Manu iii, 22, et seq. It is a marriage proceeding entirely from love [*kāma-sambhava*] or the mutual inclination [*anyonyechehā*] of a youth and maiden, and concluded without any ceremonies and without consulting relatives: see especially Manu, iii., 32. *Gāndharva* = *paraspara-bhāshayā kṛito vivāha*: K. The long scene which follows this verse in the Bengālī MSS. is omitted in all the Devanāgarī, and must be regarded as an interpolation.

<sup>1</sup> 'I will again take counsel with my female friends.' *Anuman* in the causal may mean 'to ask the consent of,' 'to cause or to induce to assent.'

<sup>2</sup> '(As) by the bee (the honey) of the fresh, untouched tender blossom, (so) now by me eager-to-allay-my-thirst must the nectar of this under-lip of thine be gently stolen, O fair one, (ere I can let thee go.)' *Aparikṣhata*, lit., 'unhurt,' 'uninjured,' applied to a virgin. *Adharasya*: compare p. 32, note 5.

Verse 77. *AUPACHCHHANDASIKA*, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

— — — — — || — — — — —

नेपथ्ये । चक्रवाकवज्रं आमन्तेहि सहचरं । उपदिष्टा रञ्जनी ।  
 नेपथ्ये । चक्रवाकवधुके आमन्त्रयस्व सहचरं । उपस्थिता रञ्जनी ।  
 शकुन्तला ॥ समन्धमं ॥ पौरव । असंसन्धं मम शरीरवृत्तान्तोपल-  
 शकुन्तला ॥ समन्धमं ॥ पौरव । असंशयं मम शरीरवृत्तान्तोपल-  
 क्ष्यं अज्जा गोदमी इदो एष्व आगच्छति । दाव विडम्बन्तरिदो  
 आद्य आर्या गौतमी इत एव आगच्छति । तावद् विटपान्तरितो  
 होहि ।

भव ।

राजा । तथा ॥ इत्यात्मानम् आदृत्य तिष्ठति ॥

॥ ततः प्रविशति पाचहस्ता गौतमी सख्यौ च ॥

सख्यौ । इदो इदो अज्जा गोदमी ।

सख्यौ । इत इत आर्या गौतमी ।

1. '[Behind the scenes.] O female-chakravāka, bid farewell to thy mate: the night is at hand [arrived].' *Chakravāka-vadhukā* [Pāṇini, VII., 4, 13] i.e., the *Chakravāki* or female of the Ruddy goose, commonly called the Brahman duck (*Anas Casarca*). The male and female of these birds keep together during the day (whence one of their names, *dvandva-chara*, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name *rātri-vāśeṣa-gdmin*) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name *rathāṅga* or *ratha-pāda*, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits: thus in the *Vikram*, Act 4, *Sahacharim dūre matvā virāṣhi samutsukāḥ*. Cf. also *Meghadūta*, verse 82, and *Raghu-vanśa*, viii., 55.

2 'To ascertain the state of my bodily health.' *Prākṛit* has no dative, but gives the force of that case to the genitive.

3 'Concealed by the branches:' see page 105, note 1.

4 'With a vessel in her hand.' One MS. has *udaka-pātra-hastā*, 'with a vessel of water in her hand.'

गीतमी ॥ शकुन्तलाम् उपेत्य ॥ जादे । अवि लज्जसन्दाबाहं दे  
गीतमी ॥ शकुन्तलाम् उपेत्य ॥ जाते । अपि लज्जसन्तापानि ते  
अङ्गादं ।

ऽङ्गानि ।

शकुन्तला । अज्जे अत्थि मे विसेसो ।

शकुन्तला । आर्य्य अस्ति मे विशेषः ।

गीतमी । दमिणा दग्धोदण्ण निराबाधं एव्व दे भरीरं भवि-

गीतमी । अनेन दर्भोदकेन निराबाधम् एव ते शरीरं भवि-  
स्सदि ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वच्छं । परिणदो दिअट्ठां ।  
य्यति ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वत्से । परिणतो दिवसः ।  
एहि । उड्डजं एव्व गच्छस्स ॥ इति प्रस्थिताः ॥

एहि । उटजम् एव गच्छामः ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतं ॥ हिअअ । पढमं एव्व सुहोवणदे मणोरं

शकुन्तला ॥ आत्मगतं ॥ हृदय । प्रथमम् एव सुखोपनते मनोरथे  
कातरभावं ण मुञ्चमि । माणमअविहडिअस्स कसं दे मण्णदं मन्दाबा ॥  
कातरभावं न मुञ्चमि । सानुशयविघटितस्य कथं ते साम्प्रतं सन्तापः ॥  
पदान्तरे स्थिता । प्रकाशं ॥ लतावलयश्च मन्दावहारश्च । आभन्तेभि  
पदान्तरे स्थिता । प्रकाशं ॥ लतावलय सन्तापहारक । आमन्त्रये  
तुमं भूयोऽपि परिभोग्या ।  
तां भूयोऽपि परिभोगाय ।

<sup>1</sup> 'O venerable mother! there is a change for the better in me.' *Nairujyam kinchid idānīm vṛttam*, 'There is now some freedom from pain.' Ś. *Ajje* is the reading of the oldest MSS. supported by Ś. and Ch. *Vīśesha* is 'a change for the better,' in contradistinction to *vikāra*, 'a change for the worse.' The very same expression occurs in *Mālavikāg.*, p. 46, l. 9.

<sup>2</sup> 'With this Darbha-water,' i.e., water and Kuśa-grass, mixed and used for the *śāntyudakam*, mentioned at p. 97, l. 4; see also p. 18, note 1 in middle.

<sup>3</sup> 'O heart, even before, when the object-of-thy-desire readily presented

॥ दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः ॥

राजा ॥ पूर्वस्थानम् उपेत्य । सनिःश्रासं ॥ अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः । मया हि

मुहुर् अङ्गुलिसंवृताधरोष्ठं

प्रतिषेधाच्चरविक्लवाभिरामं ।

मुखम् अंशविवर्ति पद्मलांक्ष्याः

कथमप्युन्नमितं न चुम्बितं तु ॥ ७८ ॥

itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [After advancing a step, standing still again, aloud] O bower of creepers, remover of my suffering, I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].’ *Prathamam eva*, etc.: see page 121, line 2. *Sukhopanate*: compare *yad upanatam dukkham sukham tat*: Vikram., end of Act 3. *Vighaṭita*, ‘broken,’ distracted with grief.’ *Paribhoassa*: see page 129, note 2. *Paribhogya*: Compare *paribhukta*: page 132, line 1.

<sup>1</sup> ‘Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one’s wishes]; for by me the face of the lovely-eye-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.’ *Anguli-sameṛita* = *angulibhyām pihita*: Ś. *Adharosṭha*: see p. 32, note 5, in middle. *Pratiśedhākshara*, i.e., *na mamādharam chumbaniyam [unnamaniyam]* ‘my lip must not be kissed.’ Ś.Ch. *Alam alam mā iti prabhṛitibhiḥ*, ‘by such expressions as ‘enough,’ ‘enough,’ ‘don’t’:’ K. Some of the Devanāgarī MSS. read *pratiśedhāntara*. *Akshara* is ‘a syllable,’ as well as ‘a letter:’ see *ekākshara* in Wilson’s Dictionary. *Anīa-vivarti* = *tiryak-kṛitam*, ‘turned on one side:’ Ch. It may, however, also mean ‘revolving on the shoulders’ [*anīayor vivarti*]. Śankara mentions another reading, *anga-vivarti* = *kroḍa-ghūrṇamānam*. *Pakṣmalākṣhi* = *chāru-bahupakṣhma-yuktam*, or *prāśasta-pakṣhma-yuktam akṣhi yanyāḥ*, ‘who has eyes with beautiful eye-lashes:’ Ś., and Ch.: i.e., ‘Whose eye-lashes are brown like the leaf of a lotus:’ Ch. The Hindū women used collyrium to darken the

क नु खलु सम्प्रति गच्छामि । अथवा । इहैव प्रियापरिभुक्तमुक्ते लता-  
वलये मुहूर्तं स्थास्यामि ॥ सर्वतोऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायाम् इयं  
क्लान्तो ममद्यलेख एष नलिनीपत्रे नखैर् अर्पितः ।

हस्ताद् भ्रष्टम् इदं विसाभरणम् इत्यासज्यमानेक्षणो  
निर्गन्तुं सहसा न वेतस्युहाच्छक्तोऽस्मि शून्यादपि ॥ ७८ ॥  
आकाशे । राजन्

सायन्तने सवनकर्मणि सम्प्रवृत्ते

वेदीं ऊताशनवतीं परितः प्रकीर्णाः ।

eye-lashes and eye-brows. *Pakshma* is properly, 'possessed of eye-lashes' [*pakshmat*] an adjective formed from *pakshman* as *sikhma* from *sikhman*: Pāṇini, v., 2, 97. *Utpakshma*, 'having upturned eyelashes,' occurs about the middle of the second Act of the *Vikramorvaśī*. *Kathamapi*, 'some-how or other,' 'hardly:' compare page 128, line 13. *Na chumbitam tu* is the reading of the Calcutta edition and the *Sāhitya-darpana*, [page 116], supported by Chandra-śekhara.

<sup>1</sup> 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athard*: see page 30, note 1; and page 23, note 1, at end. *Paribhukta*: Compare *paribhogya*, page 130, note 3 at end. *Muhūrtam*: see page 36, note 2, at end.

<sup>2</sup> 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the *Vetasa*-arbour, even though deserted (by her).' *Śarīra-lulitā* = *dehasaṅghriṣitā*, 'rubbed by the body:' see *anatilulita*, p. 115, note 1. *Sildāyā*: see page 105, note 3, and page 121, note 3. *Klānta*: Śāṅkara and the Bengālī MSS. read *kānta*, 'charming,' 'dear.' *Viśābharaṇa* = *mṛindalarāya*: see p. 106, note 2. *Āsajyamānekshaṇo* = *dropyamānekshaṇo*. *Vetasa-grihat* = *latā-maṇḍapāt*, 'from the arbour of creepers:' see p. 104, line 4.

Verse 79. ŚĀRḌĀLA-VIKRĪḌĪṬĪ (variety of ATIDHṚĪṬĪ). See Verses 14, 30, 36, 39, 40, 63.

ह्यायाश्चरन्ति वज्रधा भयम् आदधानाः

सन्ध्यापयोदकपिशाः पिशिताशनानां ॥ ८० ॥

राजा । अयम् अयम् आगच्छामि ॥ इति निष्क्रान्तः ॥

॥ द्वितीयो ऽङ्कः ॥

<sup>1</sup> '[In the air.] The evening sacrificial rite being commenced, the shadows of the Rākshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ākāśe*: see p. 96, note 3. *Savana-karmani* = *homa-karmani*. *Sampravṛtite* = *upakṛānte*. *Prakīrṇāḥ* is the reading of the oldest MSS.: Śāṅkara reads *vistīrṇāḥ*: the Devanāgarī, *prayastāḥ*, 'striving,' 'using effort.' *Hutāśanavatīm* = *dhitāgnīm*. *Bhayam dādadhāndāḥ* = *trdsam utpādayantyaḥ*. *Pīṣitāśandāḥ* = *rākṣasāḥ*. The Rākshasas [see p. 39, note 6] were so called from their appetite for raw flesh [*pīṣita*].

Verse 80. VASANTA-TILAKĀ (variety of ŚĀṆKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74.

॥ अथ चतुर्थाङ्कादौ विष्कम्भः ॥

॥ ततः प्रविशतः कुसुमावचयम् अभिनयन्यौ सख्यौ ॥

अनसूया । हला प्रियंवदे । जहधि गन्धर्वेण विवाहविधिना ण-

अनसूया । हला प्रियंवदे । यद्यपि गान्धर्वेण विवाहविधिना नि-  
वृत्तकल्याणा सउन्दखा अनुरूपभर्तृगामिणी संवृत्तेति णिवृत्तं मे  
वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निवृत्तं मे  
हिअअं तहवि एत्तिअं चिन्तणिअं ।

हृदयं तथापि इयच् चिन्तनीयं ।

प्रियंवदा । कहं विअ ।

प्रियंवदा । कथम् इव ।

अनसूया । अज्ज सो राएमी इट्ठिं परिसमाविअ इसीहिं वि-

अनसूया । अथ स राजर्षिर् इष्टिं परिसमाप्य षडभिर् वि-  
सज्जिअो अत्तणो णअरं पविमिअ अन्तेउरसमागदो इदोअदं धुत्तन्तं  
सर्जित आत्मनो नगरं प्रविश्य अन्तःपुरसमागत इतोगतं वृत्तान्तं  
सुमरहि वा ण वेत्ति ।

स्मरति वा न वेति ।

प्रियंवदा । वोसद्धा होहि । ण तादिमा आकिद्विसेषा गुणवि-

प्रियंवदा । विश्रब्धा भव । न तादृशा आकृतिविशेषा गुणवि-

<sup>1</sup> See the note on the term Vishkambha, page 97, note 3.

<sup>2</sup> 'Although my heart is comforted by the thought that Sakuntalā has become completely happy in being united to a husband worthy of her by a Gāndharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' *Gāndharvāna* : see p. 127, note 4. *Anurūpa-bhartrī-gāminī* : the Bengālī have *anurūpa-bhartrī-bhāgini*. *Iti* may often be translated by 'so thinking,' see p. 140, note 2.



रोहिणीं होन्ति । किन्तु तादौ दाणिं इमं वृत्तान्तं सुणिञ्च ण आणे  
रोहिणी भवन्ति । किन्तु तात इदानीम् इमं वृत्तान्तं श्रुत्वा न जाने  
किं पण्डित्यस्मिदिति ।

किं प्रतिपत्स्यत इति ।

अनसूया । जह अहं देकामि । तह तस्मा अणुमदं भवे ।

अनसूया । यथा अहं पश्यामि । तथा तस्य अनुमतं भवेत् ।

प्रियंवदा । कत्तं विञ्च ।

प्रियंवदा । कथम् इव ।

अनसूया । गुणवदे कलत्रा पण्डित्वादिपञ्चेति अत्र दाव पठमो

अनसूया । गुणवते कन्या प्रतिपादनीया इति अयं तावत् प्रथमः

मङ्गलो । तं जड देवं एव सम्पादेदि । णं अप्याश्रमेण किदर्थो  
सङ्कल्पः । तं यदि दैवम् एव सम्पादयति । ननु अस्याश्रमेन कृतार्थो  
गुरुश्रयो ।

गुरुजनः ।

प्रियंवदा ॥ पुण्यभाजनं विलोक्य ॥ सहि । अवददादं बलिकम्भ-

प्रियंवदा ॥ पुण्यभाजनं विलोक्य ॥ सखि । अवचितानि बलिकर्म-

पञ्चत्तरं कुसुमादं ।

पर्याप्तानि कुसुमानि ।

<sup>1</sup> 'Such distinguished characters as these do not become enemies to virtue [do not treat virtuous women with contumely]. But I know not now what reply the father will make when he has heard this intelligence.' *Ākṛiti* properly 'form,' 'figure.' *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipatsyate* = *abhidhāyati*: *Ś.* : = *prativakti*: K.: Westergaard gives 'respondere' as one sense of *pratipad*. Compare *tach ekrutwā tatheti pratyapadyata*: *Rāmāy.*, I., 10, 15. 'What he will do,' or 'whether he will ratify it,' would be an equally correct translation.

<sup>2</sup> "The maiden is to be given to a worthy (husband):" such was the first purpose-of-his-heart.' *Sankalpa* = *manoratha*: *Ś.*: properly 'a resolve,' 'mental determination:' see p. 48, line 4, with note 1 at end.

अनसूया । णं पिअमहीए सउन्दलाए सोहग्गदेवया अच-  
अनसूया । ननु प्रियसख्याः शकुन्तलायाः सीभाग्यदेवता अर्च-  
णीआ ।  
नीया ।

प्रियंवदा । जुज्जदि ॥ इति तदेव कर्मारभेते ॥  
प्रियंवदा । युज्यते ॥ इति तदेव कर्मारभेते ॥  
नेपथ्ये । अयम् अहं भोः ।

अनसूया ॥ कर्णं दत्त्वा ॥ सत्ति । अदिधिणा विअ णिवेदिदं ।  
अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अतिथिना इव निवेदितं ।

प्रियंवदा । णं उडजमणिहिदा सउन्दला ॥ आत्मगतं ॥ अज्ज  
प्रियंवदा । ननु उटजमन्निहिता शकुन्तला ॥ आत्मगतं ॥ अद्य  
उण हिअणेण असन्निहिता ।  
पुनर् हृदयेन असन्निहिता ।

<sup>1</sup> 'Is not the guardian-deity of our dear friend Śakuntalā to be honoured (with an offering)?' *Saubhāgya-devatā*, 'the tutelary deity,' 'the deity who watches over the fortune and welfare of any one.' The Bengālī read *devatāh*, 'deities,' and Śankara adds *Shashtikā-gauri-prabhritayah*, 'such as Shashtikā [Durgā], Gaurī, etc.'

<sup>2</sup> '[Behind the scenes.] It is I, ho there!' *Nepathyo*: see p. 2, note 2. *Ayam aham āgatosmi iti arthah*: Ś. See Manu, ii., 122, etc. 'After salutation, a Brāhman must address an elder saying, 'I am such an one' [*asau nāmāham*] pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, 'It is I' (*aham iti*), and in that manner should he address all women. In the salutation he should utter the word *bhoh* [*bhoh-śabda*], for the particle *bhoh* is held by sages to have the same property with names (fully expressed).'

<sup>3</sup> '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' This is the reading of the Bengālī, the Devanāgarī have *atithindam*.

<sup>4</sup> 'With her heart she is not near,' i.e., her heart is absent with Dushyanta.

अनसूया । बोद्धु । अक्षं एत्ति एहिं कसुमैहिं ।

अनसूया । भवतु । अलम् इयङ्गिः कसुमैः ।

॥ इति प्रस्थिते ॥

नेपथ्ये । आ अतिथिपरिभाविनि ।

विचिन्तयन्ती यम् अनन्यमानसा

तपोधनं वेत्ति न माम् उपस्थितं ।

स्मरिष्यति त्वं न स बोधितो ऽपि सन्

कथां प्रमत्तः प्रथमं कृतामिव ॥ ८१ ॥

प्रियंवदा । हल्ली हल्ली । अग्निं एव संवृत्तं । कस्मिंश्चि पूजार्हे  
प्रियंवदा । हाधिक् हाधिक् । अप्रियम् एव संवृत्तं । कस्मिन्नपि पूजार्हे

अवरुद्धा सुलक्ष्मिणा मउन्दला ॥ पुरो ऽवलोक्य ॥ ७ उ जस्मिं  
ऽपराद्धा शून्यहृदया शकुन्तला ॥ पुरो ऽवलोक्य ॥ न खलु यस्मिन्  
कस्मिंश्चि । एषो दुष्प्राप्तो सुलक्ष्मकोषो महेमी । तद् सवित्र वेत्तु च-  
कस्मिन्नपि । एष दुर्वासाः सुलक्ष्मकोपो महर्षिः । तथा शत्रो वेत्तु च-  
कुप्यन्तु दुष्प्राप्ता ए गरीष पश्चिष्वुत्तो । को अथो उदवहादो ददितुं  
लोत्कुलदुर्वारया गत्या प्रतिनिवृत्तः । को ऽन्यो उदवहाद् ददितुं

<sup>1</sup> 'Woe! thou that art disrespectful to a guest! that (man) of whom (thou art) thinking to-the-exclusion-of-every-other-object-from-thy-mind, (so that) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory, even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself).' *Atithi-paribhāṣini*: see p. 35, note 2: the Bengālī have *katham atithim paribhāṣasi*. *Vetsi* = *vibhāṣayasi*: *Ś. Bodhito* = *smāritak*: *Ś. Kṛitam*, i.e., *ātmanaiva*: *Ś. Kathām kri* is equivalent to the root *kath*, 'to speak,' 'tell,' 'say,' and *kathām kṛitām* to *kathitām*, 'what is spoken,' 'said.'

<sup>2</sup> 'A very unpleasant thing has occurred. Śakuntalā, in her absence of mind, has committed an offence against some person deserving of respect. [Looking on in front.] Not, indeed, against some (mere ordinary) person :

पहविस्मृदि ।

प्रभविष्यति ।

अनसूया । गच्छ । पादेसु पणमिअ णिवत्तेहि णं जाव अहं

अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एनं यावद् अहम्

अगोदरं उवकप्पेमि ।

अर्घोदकम् उपकल्पयामि ।

(for I see that) it is the great Rishi Durvāsas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding and difficult to be checked through its impetuosity.' *Śūnya-hridaya* lit., 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-chaṭula*, etc.: This is the reading of the Mackenzie MS., and seems to have been that of K. All the Devanāgarī have *upphulla*, for the Sanskrit *utphula* from the root *sphul*, 'to leap,' allied to *sphur*. *Utphāla* from the same root is given by Wilson, and both *sphula* and *sphura*, but not *utphula*, which is a legitimate word. As to the Prākṛit *upphulla*, it may be observed that many consonants in Prākṛit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukkhā*, or *suha* may be written for the Sanskrit *sukha*, and *nihitta* or *nihita* for *nihita*: Lassen's Instit. Prāk., p. 276, 3. The oldest Bengāl MS. has *avirala-pāḍoddhārayā*, and the Calcutta edition *avirala-pāda-tvarayā gatyā*. As to Durvāsas, he is a Saint or Muni, represented by the Hindū poets as excessively choleric, and inexorably severe. The Purāṇas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons: see Vishnu-Pur., p. 70. With regard to the title Maharshi: see p. 38, note 3, and p. 43, note 2.

<sup>1</sup> 'Who beside Fire will have (such) power to consume?' Śāṅkara has *tathā* [*taha*] at the end of this sentence, but I have not ventured to insert it, without other authority. The wrath of a Brāhman is frequently compared to fire: see p. 74, note 3, and p. 49, note 2.

<sup>2</sup> 'Therefore, bowing down at his feet, persuade him to return, whilst I

प्रियंवदा । तह ॥ इति निष्कान्ता ॥

प्रियंवदा । तथा ॥ इति निष्कान्ता ॥

अनसूया ॥ पदान्तरे स्तुतितं निरूप्य ॥ अघो । आवेगस्तुतिदा ए  
अनसूया ॥ पदान्तरे स्तुतितं निरूप्य ॥ अहो । आवेगस्तुतितया  
न ई ए पञ्चदं मे हृत्पादो पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति ॥

गत्या प्रभृष्टं मे हृत्पात् पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति ॥

प्रियंवदा ॥ प्रविश ॥ सखि । पकिदिवक्त्रो सो कस्म्य अणुणञं पङ्क्ति-

प्रियंवदा ॥ प्रविश ॥ सखि । प्रकृतिवक्त्रः स कस्य अनुनयं प्रति-  
गेषहृदि । किम्पि उण साणुक्त्रोसो किदो ।

गृह्णाति । किमपि पुनः सानुक्त्रोः कृतः ।

अनसूया ॥ स्तुतितं ॥ तस्मिन् वज्र एतदपि । कहेहि ।

अनसूया ॥ स्तुतितं ॥ तस्मिन् वज्र एतदपि । कथंय ।

प्रियंवदा । जदा णिवत्तिदुं ए दच्छदि । तदा विण्विदो मए ।

प्रियंवदा । यदा निवर्तितुं न दच्छति । तदा विज्ञापितो मया ।

भञ्जवं । पठमन्ति पेक्खिअ अविष्ठादतवप्पहावस्स दुहिदुजणस्स भञ्ज-  
भगवन् । प्रथममिति प्रेक्ष्य अविज्ञाततपःप्रभावस्य दुहिद्वजनस्य भग-  
वदा एको अवराहो मरिमिदव्योत्ति ।

वता एको ऽपराधो मर्षयितव्य इति ।

prepare a propitiatory offering and water.' The Bengālī have *patitod*, 'having fallen' for *pranāmya*. *Arghyodakam* : see p. 35, notes 3 and 4.

<sup>1</sup> 'She acts the gathering up of the flowers.' *Uchchaya* has the same sense as *samuchchaya*, 'collecting together in a heap' : see p. 79, line 3.

<sup>2</sup> 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Prakṛiti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

<sup>3</sup> 'Even this (somewhat) was much for him : say on.'

<sup>4</sup> 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your reverence.'

अनसूया । तदो तदो ।

अनसूया । ततस् ततः ।

प्रियंवदा । तदो मे वञ्चणं अलङ्घ्यमिव दुर्णारिहृदि । किन्तु  
प्रियंवदा । ततो मे वचनम् अन्यथा भवितुं नार्हति । किन्तु  
अहिष्णाणाभरणदंशनेण सावो णिवन्तिस्मदिति मन्तव्यमन्तो मञ्च  
अभिज्ञानाभरणदर्शनेन शपा निवर्तिष्यत इति मन्त्रयमाणः स्वयम्  
अन्तरिहृदो ।

अन्तरिहृतेः ।

अनसूया । मङ्गं दाणिं अस्मिदं अतिथि । तेण राणमिणा  
अनसूया । शक्यम् इदानीम् आश्रयितुम् अस्ति । तेन राजर्षिणा  
सम्यत्पिदेण सणामहे अङ्गिचं अङ्गुलीअञ्चं सुमरणीअन्ति मञ्चं पि-  
सम्यस्मितेन खनामधेयाङ्कितम् अङ्गुलीयकं स्मरणीयम् इति स्वयं पि-  
णद्धं । तस्मिं माहीणोवाअ मउन्दला भविस्मदि ।  
नद्धं । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति ।

प्रियंवदा । मङ्गि । एङ्गि । देवकञ्जं दाव णिवन्तिम् ।

प्रियंवदा । सखि । एङ्गि । देवकार्यं तावन् निर्वर्तयावः ।

*Prathamam iti*: The Bengálí, supported by K., have *prathama-bhaktim avekshya*, 'in consideration of her former devotion.'

<sup>1</sup> "My word must not be falsified: but at the sight of the jewel-of-recognition, the curse shall cease:" so speaking, he withdrew himself from sight [vanished.] *Abhijnána-bharaṇa*, lit., 'the recognition-ornament,' 'the token-ring:' see p. 3, note 2. *Nḍrihadi*: see p. 53, note 2. *Sicayam antarhitah*, lit., 'he became self-hidden.'

<sup>2</sup> 'A ring stamped with his name was by that Rájārshi himself at his departure, fastened on (her finger) as a souvenir. In that [with that], Śakuntalá will be possessed-of-a-resource-in-her-own-power.' *Sica-náma-dheydnkilam*: see p. 52, notes 1 and 2. *Smaranīyam iti*: properly, 'Saying, "It is a remembrance:"' *Iti* often involves the sense of 'saying,' 'thinking,' etc.: see p. 60, note 1. The Bengálí add *Śakuntalá-haste*, but

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ अवलोक्य ॥ अणसूए । पेक्ख दाव । वामहस्तोपहि-  
प्रियंवदा ॥ अवलोक्य ॥ अणसूये । प्रेक्षस्व तावत् । वामहस्तोपहि-  
द्वयवचना आलिङ्गिता विप्र पिप्रमही । भक्तुगदाए चिन्ताए अत्ताणमि  
तवदना आलिखिता इव प्रियमंखी । भर्तृगतया चिन्तया आत्मानमपि  
ए एमा विभावेदि । किं उण आअन्नुअं ।

न एषा विभावयति । किं पुनर् आगन्तुकं ।

अणसूया । पिप्रंवदे । दुवेषण एव्व णो मुहे एमो वुत्तन्तो चिट्ठदु ।

अणसूया । प्रियंवदे । द्वयोर् एव नौ मुखे एव वृत्तान्तस्तिष्ठतु ।  
रक्षणीआ खु पकिदिपेस्सवा पिप्रमही ।

रक्षणीया खलु प्रवृत्तिपेस्सवा प्रियमंखी ।

प्रियंवदा । को दाणिं उण्होदएण णोमालिअं भिच्छेदि ।

प्रियंवदा । क इदानीम् उण्होदकेन नवमालिकां सिञ्चति ।

॥ इत्युभे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

I have not ventured to do so, without the authority of the Devanāgarī or K.  
*Tasmin* : Ś. has *tasmāt*.

<sup>1</sup> 'Our dear friend, her face resting on her left hand, (is motionless) as if  
in a picture : ' see p. 6, note 1.

<sup>2</sup> 'Let this circumstance remain in the mouth of us two only. Our dear  
friend being of a delicate nature must be spared [preserved], ' i.e., She must  
not be told about this imprecation, lest her feelings be so hurt, that her deli-  
cate constitution be injured. *Vṛttāntah*, i.e., *śdpa-vṛttāntah* : Ś.

॥ अथ चतुर्थो ऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः शिष्यः ॥

शिष्यः । वेलोपलक्षणाथम् आदिष्टो ऽस्मि तच्चभवता प्रवासाद्  
उपाटत्तेन काश्यपेन । प्रकाशं निर्गतस् तावद् अवलोकयामि किञ्च  
अवशिष्टं रजन्या इति ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातं । तथा हि

यात्येकतो ऽस्तशिखरं पतिर् ओषधीनाम्

आविष्कृतारुणपुरःसर एकतो ऽर्कः ।

तेजोदयस्य युगपद् व्यसनोदयाभ्यां

लोको नियम्यत ह्वात्मदशान्तरेषु ॥ ८२ ॥

<sup>1</sup> 'Arise from sleep,' i.e., *suptānantaram utthitah*, 'just arisen after sleep,'  
'just aroused from sleep:' Ś.

<sup>2</sup> 'I am commissioned by his reverence Kāśyapa (who has just) returned  
from his pilgrimage [residence abroad], to observe the time of day. Having  
gone out into the open air, I will just see how much of the night remains.'  
*Pravāśāt*, i.e., *somatīrthāt*; see p. 16, note 2. *Kāśyapena*: see p. 22, note  
1. *Prakāśam* = *vivṛita-pradēśa*, 'an open spot:' K. = *chatwara*, 'a court-  
yard:' Ś.

<sup>3</sup> 'On the one side the lord of the plants [the Moon] descends to  
the summit of the western mountain; on the other side (rises) the Sun,  
whose forerunner Aruṇa [the Dawn] has just become visible. By the con-  
temporaneous setting and rising of the two luminaries, human beings are  
guided as it were through their different states:' i.e., by the alternations of  
these luminaries, the vicissitudes to be expected in human life are indicated.  
One of the names of the Moon is *Ośadhī-patih*, 'lord of the annual or  
medicinal plants.' He is so called from some influence which he is supposed  
to exercise over the growth of such plants. Compare Deut., xxxiii., 14,  
'The precious fruits brought forth by the sun, and the precious things put

Verse 82. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 61,  
74, 80.



अपि च ।

अन्तर्हिते शशिनि सैव कुमुदती मे

दृष्टिं न नन्दयति संस्मरणीयशोभा ।

दृष्टप्रवासजनिता न्यबलाजनस्य

दुःखानि नूनम् अतिमाचसदुःखानि ॥ ८३ ॥

forth by the moon.' *Oshadhi* is explained in Manu, i. 46, as *phala-pákántá*, 'a plant which dies after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindú poetry, the sun and moon are always supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of the god Súra, 'the Sun.' He is represented in Hindú mythology, as seated in a chariot drawn by seven green horses, or by one horse with seven heads [whence his name *Saptáśwa*], and before him is a lovely youth without legs, who acts as his charioteer, and who is called *Aruṇa*, or the Dawn personified. *Aruṇa* is the son of *Kaśyapa* and *Vinatá*, and elder brother of *Garuḍa*. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. The sentiment expressed in this verse is paralleled by the speech of the *Chándála* in the *Mṛichchhakaṭi* [p. 321, l. 4], thus translated by Prof. Wilson, 'In heaven itself the sun and moon are not free from change [*vipattim labhete*]: how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' etc.

<sup>1</sup> 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.' Some species of the lotus-plant (especially the white esculent kind) open their petals during the night and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses [*Kumuda-bādhava*, *kumudint-ndyaka*, *Kumudeśa*]. *Abalá-janasya*: The Bengálí have *abalá-janena*. The genitive is equally admissible. Compare *śrīyo durdapaḥ*, which is the Bengálí reading for *śrīyd-durdapaḥ* at p. 117, l. 13, and *śvabhāvas tasya duratikramah*: Hitop. i. 1945.

Verse 83. VASANTA-TILAKÁ (variety of ŚAKKARÍ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82.

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं णाम विषयपरामुखस्यापि  
अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपरामुखस्यापि

‘With a hurried toss of the curtain.’ *Paṭākshepena* (so read all the Devanāgarī MSS., and K.) is from *paṭa*, with the same sense as *apaṭi*, i.e., ‘the curtain separating the stage from the *nepathya*’ [see p. 2, note 2] and *dkshapa*, ‘tossing aside.’ The Bengālī reading is *apaṭi-kshepena*. *Paṭākshepena* = *yavanikāpanodanena* : K. : = *akasmāt*, ‘suddenly.’ Ś. ‘The entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion [*harsha-śokāddi-janita-sambhrama-yuktasya*] is made with a toss of the curtain :’ K.

The following verses have not the authority of the Devanāgarī MSS., nor of K., but are given immediately after verse 83 in the Bengālī MSS., and in the Calcutta and French editions, supported by Ś. :—

अपिच ।

कर्कशूनाम् उपरि तुहिनं रञ्जयत्ययसन्ध्या

दार्भं मुञ्चत्युज्जपटलं वीतनिद्रो मयूरः ।

वेदिप्रान्तात् खुरविलिखिताद् उत्थितश्चैव सद्यः

पथाद् उच्चैर्भवति हरिणः स्नाङ्गम् आयच्छमानः ॥

अपिच ।

पादन्यासं चितिधरगुरोर् मूर्ध्नि कृत्वा सुमेरोः

क्रान्तं येन चयिततमसा मध्यमं धाम विष्णोः ।

सोऽयं चन्द्रः पतति गगणाद् अल्पशेषैर् मयूखैर्

अत्याकृष्टिर् भवति महताम् अप्यपधंशनिष्ठा ॥

‘Moreover, the early dawn impurples the dew-drops upon the jujubes : the peacock, shaking off sleep, quits the darbha-grass-thatch of the cottage : and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumeru, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishṇu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.’

इमस्म जणस्म ण एदं ण विदिअं । तेण रणा मउन्दलाए अण-  
अस्य जनस्य न एतन् न विदितं । तेन राज्ञा शकुन्तलायाम् अना-  
ज्जं आअरिदंति ।

र्यम् आचरितम् इति ।

शिष्यः । यावद् उपस्थितां होमवेलां गुरवे निवेदयामि ॥ इति  
निष्क्रान्तः ॥

अनसूया । पडिबुद्धावि किं करिस्सं । ण मे उददेसुवि णिअ-  
अनसूया । प्रतिबुद्धापि किं करिष्यामि । न मे उचितेष्वपि निज-  
करणिज्जेसु हत्यपात्रा पसरन्ति । कामो दाणिं सकामो होदु । जेण  
करणीयेषु हत्यपादाः प्रसरन्ति । काम इदानीं सकामो भवतु । येन  
असच्चमत्ते जणे सुद्धचिअआ सखी पदं कारिदा । अहवा दुव्वासमावो  
असत्यमत्ते जने इद्धहृदया सखी पदं कारिता । अथवा दुर्वासः प्राप

<sup>1</sup> 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalā by that king.' *Evam nāma* is the reading of the Mackenzie MS., supported by K. *Na etat na viditam* is given on the authority of K. *Imassa* is inserted from the old MS. [E. I. H., 1060]: Śankara has *amushya janasya*. The other Devanāgarī MSS. read *yadyapi nāma vishaya-pārdn-mukhasyāpi janasya etan na viditam tathāpi tena*, etc. The margin of the Bengālī MS., as well as that of Chézy, has a note referring *vishaya-pārdn-mukhasya janasya* to Kaṇwa; but a comparison of other passages shews that by *ayam jana*, the person speaking is commonly intended. *Andāryam*, i.e., *Śakuntalā-vismarana-rūpam*, 'consisting of the forgetting of Śakuntalā:' Ś. and Ch.

<sup>2</sup> 'The time for (making) the burnt-offering:' see page 148, note 3.

<sup>3</sup> 'Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' *Uchiteshu karaniyeshu*, Such as 'gathering flowers, etc.:' Ś. *Sa-kāmo = kṛtārthi*, 'one who has attained his end:' Ś. Compare *bharatu pancha-rānah kṛiti*: Vikram., Act 2.

एषो विश्वरेदि । अण्हा कथं मो राएमी तारिमाणि मन्निअ  
एष विकारयति । अन्यथा कथं स राजर्षिस्तादृशानि मन्त्रयिला  
एत्तिअस्स कालस्स लेहमत्तमि ण विमज्जेदि । ता इदो अहिणा-  
एतावतः कालस्स लेखमात्रमपि न विमर्जयति । तस्माद् इतो ऽभिज्ञा-  
णं अङ्गुलीअर्थ मे विमज्जेम । दुक्खमीले तवस्मिजणे को अञ्जली-  
नम् अङ्गुलीयकम् अस्स विमर्जयावः । दुःखमीले तपस्विजने को ऽभ्यर्थ-  
अद् । णं मञ्जीगामी दोमोत्ति ववमिदावि ण पारेमि पवासपड्डिणि-  
तां । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनि-  
उत्तस्स तादकस्सवस्स दस्मान्परिणीदं आवणमत्तं मउन्दलं णिवे-  
वृत्तस्स तातकाश्चपस्स दुय्यन्तपरिणीताम् आपन्नसत्त्वां शकुन्तलां निवे-  
दिवुं । इत्थंगण अच्चेत्तिं किं करणिज्जं ।  
दयितुं । इत्थंगते ऽस्माभिः किं करणीयं ।

*Asatya-sandhe* = *asatya-pratijñe* : *Ś.* = *mithyā-pratijñe* : Ch. : lit., 'one who is not true to his contract [*sandhi*].' *Śuddha-hṛdaya* is the reading of two Devanāgarī MSS., and of the Bengālī. *Padam* = *sthānam*, 'a place.' *S.* = *vyavasāya* or *vyavasiti*, 'industry,' 'application,' 'business.' Ch. and Amara-kosha, p. 317, l. 4. Hence *padam kri* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station;' whence may easily flow the interpretation, 'made to trust.' Compare a similar phrase in Kumāra-sam., vi., 14, where also the commentators explain *padam* by *vyavasāya*.

<sup>1</sup> 'Or rather, it is the curse of Duvāsas that has caused the change.' *Athard* : see p. 24, line 1 ; page 30, note 1. *Vikārayati* : see p. 130, note 1.

<sup>2</sup> 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Śakuntalā, I should not have the power to make known to Father Kāśyapa (just) returned from his pilgrimage, that Śakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Duhkha-āile* : so read all the Devanāgarī; the oldest Bengālī, supported by Ch., has *nirdukhka-āitale*. *Sakhi-gāmi* : see p. 41, note 2. *Vyavasitā*, pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive'; also 'to

प्रियंवदा ॥ प्रविश्य मरुत ॥ महि । तुवर तुवर मउन्दलाए  
 प्रियंवदा ॥ प्रविश्य सहर्ष ॥ सखि । त्वरय त्वरय शकुन्तलायाः  
 पत्थाणकोदृच्छं निव्वत्तिदुं ।  
 प्रस्थानकौतुकं निर्वर्तयितुं ।

अनसूया । महि । कथं एदं ।

अनसूया । सखि । कथम् एतत् ।

प्रियंवदा । सुणाहि दाणिं । सुहमदृशं पुच्छिदुं मउन्दलासम्भामं  
 प्रियंवदा । शृणु इदानीं । सुखशयितं प्रेष्टुं शकुन्तलासकाशं  
 गदहि ।

गतास्मि ।

अनसूया । तदो तदो ।

अनसूया । ततस्ततः ।

प्रियंवदा । दाघ एणं लज्जावणदमुहिं परिस्सजिअ मअं तादक-  
 प्रियंवदा । तावद् एनां लज्जावनतमुखीं परिस्सज्ज खयं तातका-  
 सस्येण एवम् अविण्णन्दितं । दिट्ठिआ । धूमाउल्लिददिट्ठिणोवि जअमा-  
 स्यपेन एवम् अभिनन्दितं । दिट्ठा । धूमाकुलितदृष्टेरपि यजमा-  
 be persuaded, 'convinced,' as in Rāmāy. ii., 12, 61, *satīm tvān vyavasyāmi*.  
*Pārayāmi* is either the causal form of *prī* meaning 'to accomplish,' 'fulfil,'  
 and thence 'to be able,' or is a nominal from *pāra*, 'the other side,' 'the  
 end.' *Ittham-gate*, i.e., *evamprāpte karmāni*.

<sup>1</sup> 'Hasten to celebrate [complete] the festivities at the departure of Śakuntalā.' *Prasthāna-kautakam* = *prayāna-mangalam*, 'festive solemnities which take place at the departure of a member of the family.'

<sup>2</sup> 'To inquire (whether she had had) a comfortable sleep.' *Pucchhīdum* for *prashṭum*, so reads my own Bombay MS., supported by a parallel passage in *Mālavikāgn.*, 44, 7, *suham pucchhīdum āgatā*. The other Devanāgarī have *suha-saīda-pucchhīdā* for *sukha-sayita-prachchhikā*, which is given as another reading in the *Mālavikāgnimitra*. Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active and refers to Pāṇini., iii., 3, 10.

एषस्स पाअए एव्व आऊदी पडिदा । वच्छं । सुसिस्सुपरिदिणा विअ  
नस्स पावके एव आऊतिः पतिता । वत्से । सुशिष्यपरिदत्ता इव  
विज्जा अमोअणिज्जा संवुत्ता । अज्ज एव इमिपठिरिक्खिदं तुमं भन्तुणो  
विद्या अशोचनीया संवुत्ता । अद्य एव अविप्रतिरचितां तां भर्तुः  
सआसं विमज्जेमिस्सि ।

सकाशं विसर्जयामीति ।

अनसूया । अह केण सूददो तादकस्सवस्स वुत्तन्तो ।

अनसूया । अथ केन सूचितस्त्तातकाशपस्स वृत्तान्तः ।

प्रियंवदा । अग्निमरणं पविडस्स शरीरं विणा कन्दोमवैए वाआए ।

प्रियंवदा । अग्निशरणं प्रविष्टस्स शरीरं विना कन्दोमय्या वाचया ।

<sup>1</sup> 'By father Kanwa [see p. 22, note 1] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made] "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire:" ' see note 3 below, and p. 95, note 1. *Dhūmākulita* : Cf. p. 66, l. 2. *Yajamānasya* : see p. 95, note 1.

<sup>2</sup> 'My child, as knowledge delivered over to a good student (is not to be deplored; so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some] Rishis to the presence of (thy) husband.' Compare Manu, ii., 114, 'Learning having approached a Brāhman said to him, "I am thy divine treasure, deliver me not to a scorner, but communicate me to that student who will be a careful guardian of the treasure."' The Bengālī and K. insert *me* before *aśochanīyā*, and read *parigrihitām* for *pratirakshitām*.

<sup>3</sup> 'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), when he had entered the fire-sanctuary.' *Saritam vind*, i.e., *ākūṣe Sarasvatīyā niveditā*, 'he was informed by Sarasvatī (by a voice) in the sky.' Ś.: see p. 96, note 3. *Agni-śaraṇam* = *agnyāgāram*, 'the place where the sacred fire was kept;' = *yajna-śālā*, 'hall of sacrifice.' Schol. Chézy. Fire was an important object of veneration with the ancient Hindūs, as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun.

ग्रनसूया ॥ सविस्मयं ॥ कश्चेद्दि ।

अनसूया ॥ सविस्मयं ॥ कथय ।

प्रियंवदा ॥ संस्कृतम् आश्रित्य ॥

दुष्यन्तेनाहितं तेजो दधानां भृतये भुवः ।

Bráhmans when they married and became householders, unless they intended giving up their sacerdotal office, kindled with two pieces of the hard Śamī, Aruṇī, or Khadira wood, or with a piece of the Śamī and Aśwattha wood [see page 23, note 2], a sacred fire [*homāgni*, *grihāgni*, *hūtāgni*] which they deposited in a cavity or hearth called Kunda or Vitāṇa, in some hallowed part of the house; or, like the Persians, in some sacred building proper for the purpose [called *agnyāgāra*, Manu, iv., 58, *homa-śālā*, *agni-griha*], and which they carefully kept lighted throughout their lives, using it first for their nuptial ceremony [Manu, ii., 231; iii., 171; Sir W. Jones, vol. iii., 127], and for the regular morning and evening oblations to Agni [*homa*, *hotra*], performed by dropping clarified butter, etc. into the flame, with prayers and invocations [Manu, xi., 41; iii., 81, 84, 85. See also p. 133, note 1 of this book]; for the performance of solemn sacrifices [Manu, ii., 143]; for the Śrāddha or obsequies to departed parents and ancestors [Manu, iii., 212, *et seq.* See also page 112, note 1 of this book]; and finally, for the funeral pile. The perpetual maintenance of this sacred fire was called *agni-hotra*, *agnyādhāna*, *agni-rakṣaṇa*; and the consecration of it, *agnyādheya* [Manu, ii., 143]; and the Bráhmaṇ or householder who maintained it, *agni-hotrin*, *dhitāgni*, *agnyādhita*, *adgnika*. At Benares even to this day, according to Sir W. Jones, many *agni-hotras* are continually blazing. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest [*ritvij*, *yajamāna*, *agnidhra*: see p. 95, note 1; p. 96, note 2]. The Bráhmaṇ who did not maintain a fire was called *andhitāgni* [Manu, xi., 38]. According to Manu, iii., 212 (with commentary) there were three periods when he was necessarily without it, viz., just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Bráhmaṇ, who is said to be one form of fire [see p. 74, note 3; p. 49, note 2]. Sacred fire is sometimes considered to be of three kinds [*tretā*, 'the triad of fires']: 1. Gárhapatya, nuptial or household; 2. Áhavanīya, sacrificial, taken from the preceding,

अवेहि तनयां ब्रह्मन् अग्निगर्भां शमीमिव ॥ ८४ ॥  
 अन्नसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । प्रियं मे । प्रियं मे । किन्तु  
 अन्नसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । प्रियं मे । प्रियं मे । किन्तु  
 अन्न एव स उन्मला पीअदिन्ति उत्कण्ठासाधारणं परितोषम् अणु-  
 अद्य एव शकुन्तला नीयते इति उत्कण्ठासाधारणं परितोषम् अनु-  
 होमि ।  
 भवामि ।

प्रियंवदा । सखि । वयं दात्र उत्कण्ठं विणोददस्माभ्यो । मा  
 प्रियंवदा । सखि । आवां तावद् उत्कण्ठां विनोदयिष्यावः । सा  
 तवस्मिणी णिव्वादोद् ।  
 तपस्विनी निर्द्वेता भवतु ।

and prepared for receiving oblations; 3. Dakshina, that placed towards the south, or ceremonial, taken from either of the former. See Prof. Wilson's Introduction to the Vikramorvaśī, p. 8, and Manu, ii., 231. The man who maintained all these three was called *tretidgni*.

<sup>1</sup> '[Having recourse to Sanskrit.] Know that (thy adopted) daughter, O Brāhman, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Śamī-tree is pregnant with fire.' Śamī, 'a thorny kind of acacia:' [see the last note, and p. 23, note 2.] The legend is that the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Ahita* = *arpita*. *Tejā* = *śukra*: Ch. Cf. Raghuv., ii., 75; Megh., verse 45. 'By this it was indicated that Śakuntalā would have a son in glory equal to Agni:' Ś.

<sup>2</sup> 'O friend, how pleased I am! but when I think that this very day Śakuntalā is being conveyed away (to her husband's house), I feel a satisfaction mingled [associated] with regret.' *Iti*, 'so thinking:' see page 140, note 2. *Utkanṭhā-sādhārana*, lit., 'in common with regret or sorrow.' 'I am partly glad, partly sorry:' Ś.

<sup>3</sup> '(Only) let this (our) poor-sister be made happy.' *Tapanein*, 'a

Verse 84. ŚLOKA OF ANUSŪTĪRĪ. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76.



अनसूया । तेषु हि एदस्मिं चूदसाहावलम्बिदे णारिएरसमुग्गए  
अनसूया । तेन हि एतस्मिन् चूतशाखावलम्बिते नारिकेरसमुद्भुके  
एतस्मिन् एव कालान्तरकवमा णिकित्ता मए केसरमालिञ्चा ।  
एतस्मिन् एव कालान्तरकवमा निचिन्ता मया केशरमालिका ।  
ता इमं हस्तमभिहिदं करेहि । जाव अहमि से मिञ्चलोञ्चण  
तद् इमां हस्तमभिहितां कुरु । यावद् अहम् अपि अस्या मृगरोचनां  
तित्थमिति अं दुष्वाकिसल्लयाणिन्ति मङ्गलसमालम्भणाणि विरएमि ।  
तोर्थमृत्तिकां दुष्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि ।

devotee,' also denotes a person in a pitiable state, a poor wretch. *Nivvita*  
= *suuthila-chittā* : Ś.

<sup>1</sup> 'Therefore in this cocoa-nut box, suspended on a bough of the Mango, a Keśara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (thy) hand [take it down with thy hand].' *Nārikerā* or *nārikela*, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' *Chūta* or *Āmra*, the Mango-tree [*Mangifera Indica*]. *Kāḍāntara-kṣama* = *virāḍa-kāḍa-sthāyini* : Ś. *Keśara-mālikā*, 'a wreath made of the flowers of the Bakula:' see p. 25, note 1. This was probably a *mangala-pushpa-mayī* *eraḥ*, or garland made of auspicious flowers, to be suspended round the neck of Śakuntalā, such as that described in *Raghu-vansā*, vi., 84. Śāṅkara and the Bengālī read *keśara-guṇḍā* or *keśara-chūṇḍā*, and Śāṅkara observes that the fragrant dust of this plant is much used by women in making unguents [*udvartanāni*].

<sup>2</sup> 'Whilst I also will compound auspicious unguents composed of *Mriga-rochanā*, holy earth, (and) *Dūrbā* sprouts.' *Mriga-rochanā* is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume: see Wilson, under *Gorochanā*. The latter word is the reading of the Bengālī MSS. *Tīrtha-mṛttikā* is earth brought from *tīrthas* or holy bathing-places: see p. 16, note 2. *Dūrbā*, 'bent-grass' [*Agrostis Linearis*, *Panicum Dactylon*], a kind of sacred grass, not quite so sacred as *darbhā*, but possessing many virtues, and used for the *argha*: see p. 35, note 3. Sir W. Jones says of it, 'Its flowers in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest

प्रियंवदा । तद् करीषद् ।

प्रियंवदा । तथा क्रियतां ।

॥ अनसूया निष्कान्ता । प्रियंवदा नाथ्येन सुमनसो गृह्णाति ॥

नेपथ्ये । गौतमि । आदिग्नानां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अणसूए । तुवर तुवर । एदे खु हन्ति-

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अनसूये । त्वरय त्वरय । एते खलु हसि-

णाउरगामिणो दसीओ सदावीअन्ति ।

नापुरगामिन च्छवयः शब्दाय्यन्ते ।

अनसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सहि । एहि । गच्छन् ।

अनसूया ॥ प्रविश्य समालम्बनहस्ता ॥ सखि । एहि । गच्छावः ।

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ विलोक्य ॥ एषा सुज्जोदए एष्व मिहामज्जिदा

प्रियंवदा ॥ विलोक्य ॥ एषा सूर्योदये एव शिखामार्जिता

and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindús to believe that it was the mansion of a benevolent nymph.' The Atharva-Veda celebrates it thus: 'May Dúrbá, which rose from the water of life, which has a hundred roots and a hundred stems, efface a hundred of my sins, and prolong my existence on earth for a hundred years.' *Samdāmbhāna* is the act of smearing the body with coloured perfumes, such as saffron, sandal, etc.; the plural is here used for the unguents themselves, which are said to be *mangala*, 'conducive to good fortune.' The Bengálí have *samdāmbhanam*.

<sup>1</sup> 'Śārngarava and the (other) good-people:' see page 6, note 2. The Bengálí have *Śārngarava-śāradvata-mīśrah*. According to Ś. and Ch. these were the names of two *śishyāh*, 'religious students,' pupils of Kaṇva.

<sup>2</sup> 'Truly these Rishis who are to go to Hastināpur are being called.' *Śabdāgyante* (so written by Ch.) = *āhūyante*: Ś. and Ch. It is the passive form of the nominal *śabdayate*: Śankara has *śabdāgyante*, which could only mean 'they sound,' 'make a noise;' Pāṇini, iii, 1, 17. *Hastināpura*, [lit., 'the city of elephants'] was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

पडिच्छिदणीवारहत्याहिं सोत्थिवाअणकाहिं तावसीहिं अहि-  
प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस् तापसीभिर् अभि-  
णन्दीअमाणा सउन्दला चिट्ठइ । उवसप्पह णं ॥ इत्युपसर्पतः ॥

नन्दमाना शकुन्तला तिष्ठति । उपसर्पाव एनां ॥ इत्युपसर्पतः ॥

॥ ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ॥

तापभीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जादे । भर्तुणी वज्रमाण-

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जाते । भर्तुर्, वज्रमान-

सूअं महादेईमद्ं लहेहि ।

सूचकं महादेवीशब्दं लभेत् ।

द्वितीया । वच्छे । वीरप्पमविणी होहि ।

द्वितीया । वत्से । वीरप्रसविनी भव ।

तृतीया । वच्छे । भर्तुणी वज्रमदा होति ।

तृतीया । वत्से । भर्तुर् वज्रमता भव ।

1 'There stands Śakuntalā at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' *Śikhā-mārijitā*, lit., 'having her top-knot combed and cleansed,' a compound similar to *śīrah-sndā*, 'having the head bathed.' The Bengālī MSS. have *kṛitā-majjand*. *Swasti-vāchanikābhīh* is here an epithet of the women who make the *swasti-vāchanam*, i.e. (according to K.) 'a gift of flowers, sweet-meats [*prahelaka*], fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-vāchanam*. In the Vikramorvaśī the Vidūshaka is propitiated by a *swasti-vāchanam* (or -*nakam*), consisting of a *modaka-śardea*, 'dish of sweet-meats.' Birthday-gifts, wedding-presents, Christmas-boxes, etc., with their accompanying compliments, are the *swasti-vāchanaka* of our day. The words *vāyana* and *vāyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nīdrā*, 'wild-rice,' Manu, vi., 16.

2 'My child, take the title of "Great Queen" indicative of the high

॥ इत्याशिषो दत्ता गौतमीवर्जं निष्क्रान्ताः ॥

सख्यौ ॥ उपसृत्य ॥ सखि । सुहृमञ्जणं दे होदु ।

सख्यौ ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु ।

शकुन्तला । साश्रुदं मे महीणं । इदो णिषीदह ।

शकुन्तला । स्वागतं मे सखीभ्यां । इतो निषीदतं ।

उभे ॥ मङ्गलपाचाण्यादाय । उपविश्य ॥ हला । मञ्जा होहि ।

उभे ॥ मङ्गलपाचाण्यादाय । उपविश्य ॥ हला । मञ्जा भव ।

जाव मङ्गलसमालम्भणं विरएम ।

यावन्मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला । एदग्गि बज्जमन्तव्वं । दुल्लहं दाणिं मे महीमण्डणं

शकुन्तला । एतदपि बज्जमन्तव्वं । दुल्लभम् इदानीं मे सखीमण्डनं

भविस्सुदि ॥ इति वार्धं विसृजति ॥

भविष्यति ॥ इति वार्धं विसृजति ॥

उभे । महि । उददं ण दे मङ्गलकाले रोददुं ॥ इत्यश्रूणि प्रसृज्य

उभे । सखि । उचितं न ते मङ्गलकाले रोदितुं ॥ इत्यश्रूणि प्रसृज्य

नाय्येन प्रमाधयतः ।

नाय्येन प्रसाधयतः ।

esteem of (thy) husband.' *Jātā*, 'a child,' is used affectionately in addressing any young female. *Mahā-devī*, 'chief queen:' compare p. 124, note 1.

<sup>1</sup> 'May it be to thee an auspicious ablution!' i.e., May it bring thee good fortune! May it be an omen of happiness to thee!

<sup>2</sup> 'Taking up the propitiatory-vessels,' i.e., the vessels containing the flowers, unguents, etc., intended to propitiate Fortune in favour of Śakuntalā. So read all the Devanāgarī MSS., excepting one (Colebrooke's), which has *patrāni*.

<sup>3</sup> 'This (friendly service of yours) too ought to be highly valued (by me). The being attired by (you) my friends, will now be a rare-occurrence. [So *she sheds tears*.] *Visrijati* is the reading of my own Devanāgarī MS.: the others have *viharati*.

प्रियंवदा । आचरणोददं रूपं अस्ममसुलहेहिं पसाहणेहिं विष्प-  
प्रियंवदा । आभरणोचितं रूपम् आभ्रमसुलभैः प्रसाधनैर् विप्र-  
आरीश्रदि ।  
कार्यते ।

॥ प्रविशोपायनहस्तावच्छविकुमारकी ॥

उभौ । इदम् अलङ्करणम् । अलङ्कितताम् अचभवती ।

॥ सर्वा विलोक्य विस्मिताः ॥

गौतमी । वच्छ णारम् । कुदो एदं ।

गौतमी । वत्स नारद । कुत एतत् ।

प्रथमः । तातकाश्वपप्रभावात् ।

गौतमी । किं माणसो शिङ्गी ।

गौतमी । किं मानसी शिङ्गिः ।

द्वितीयः । न खलु । श्रूयतां । तच्चभवता वयम् आह्वयः ।  
शकुन्तलाहेतोर् वनस्पतिभ्यः कुसुमान्याहरतेति । तत इदानीं

चौमं केनचिद् दन्दुपाण्डु तरुणा माङ्गल्यम् आविष्कृतं

निष्कृतश्चरणोपभोगसुलभो लाञ्छारसः केनचित् ।

अन्येभ्यो वनदेवताकरतलैर् आपर्दभागोत्थितैर्

दत्तान्याभरणानि तत्किमलयोद्भेदप्रतिदंदिभिः ॥ ८५ ॥

<sup>1</sup> '(Thy) person worthy of (the costliest) ornaments is disfigured by decorations easily procured in a hermitage,' i.e., Thy beauty which deserves to be set off by golden ornaments, etc., is impaired by such decorations as sprouts of *Dūrbā-grass*, etc. : Ś. *Viprakāryate* : K. has *vikāryate*, the Bengālī *vipralabhyate* and *vipratāryate*.

<sup>2</sup> 'Was it a mental creation?' i.e., Were these ornaments created by the power of his mind? Kāṭav. has *śṛiṣṭīh* for *siddhih*. Compare p. 79, note 1.

<sup>3</sup> 'Bring hither flowers for Śakuntalā from the trees of the forest.'

<sup>4</sup> 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of-

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । दमाए अभ्युववन्तीए  
 प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । अनया अभ्युपपत्त्या  
 सूददा दे भक्तुणो गेहे अणुहोदस्वा राअलच्छिन्ति ।  
 सूचिता ते भर्तुर् एहे ऽनुभवितव्या राजलक्ष्मीः ।

good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs raised (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).<sup>1</sup> *Kṣhauma* = *rdkālā-vastra-bheda*: Ch. *Kṣhaumam māngalyam* = *dukūlam mangalārham*: Ś. *Māngalya* may mean 'with words of good omen,' 'with blessings and prayers for good fortune [kalyāṇa vākyaish] such as "May she be the beloved wife of her lord," etc.:' Ś. *Indu-pāṇḍu* = *chandra-dhavalam*. *Āviśhṛītam* = *udbhāritam*: K.: = *dāṇḍya prakāśitam*: Ś. *Nishthyūtah* = *udgīrṇah*. *Charanopabhoga-sulabho*: some of the Bengālī have *charaṇoparāga-subhago*; the oldest have *upabhoga*. *Sulabha* is here equivalent to *kṣhama* or *yogya*, 'adapted.' Compare Kumāra-s., v. 69. *Lakṣhā* = *alakta* or *alaktaka*, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palāśa, Indian fig-tree, and some other trees. It punctures the bark, whence exudes a resinous milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, etc. *Āparva*, etc. = *parva-bhāga-par-yantam udgataih*. *Parva-bhāga* = *manī-bandha*, 'the wrist:' K. *Ā*, 'as far as,' generally requires the ablat. c. of a word not in composition, as *dmani-bandhāt pāṇih*, 'the hand as far as [from] the wrist.' It may sometimes have the sense of 'from,' as in *adarśanāt*, 'from the first sight.' *Tat-kīśalaya*, etc.: the Bengālī and Ś. read *nah*, 'to us,' for *tat*, and *kīśalaya-chehkhāya-parispardhibhih*, 'rivalling the hue of young shoots.' According to Kavikanthahāra, quoted by Ś., ornaments are divided into four kinds:—1. *Ācedhya*, as ear-rings, etc.; 2. *Bandhaniya* or *Vedhya*, as flowers, etc.; 3. *Kṣhepya* or *Prakṣhepya*, as anklets, foot-ornaments, etc.; 4. *Āropyā*, as necklaces, garlands, etc.

<sup>1</sup> 'By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.' *Abhyupapattya* = *vrīkṣhānugraheṇa*, 'by

॥ शकुन्तला ग्रीडां रूपयति ॥

प्रथमः । गीतम । एक्षेहि । अभिषेकोत्तीर्णाय काश्यपाय  
वनस्पतिमेवां निवेदयावः ।

द्वितीयः । तथा ।

॥ इति निष्क्रान्तौ ॥

सख्यौ । अए अणुवज्जन्तभूषणो अअं जणो । चित्तकम्पपरिअएण  
सख्यौ । अये अनुपभुक्तभूषणो ऽयं जनः । चित्तकर्मपरिचयेन  
अङ्गेषु दे आहरणविणिओअं करेन्ह ।

अङ्गेषु ते आभरणविनियोगं कुर्वः ।

शकुन्तला । जाणे वो णेउणं ॥ उभे नाखेनाल्लुहृतः ॥

शकुन्तला । जाने वां नैपुणं ॥ उभे नाखेनाल्लुहृतः ॥

॥ ततः प्रविशति छानोत्तीर्णः काश्यपः ॥

काश्यपः ।

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया

कण्ठः स्तम्भितवाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनं ।

वैक्लव्यं मम तावद् ईदृशमपि स्नेहाद् अरण्योक्तसः

पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर् नवैः ॥ ८६ ॥

the favour of the sylvan deities.'

<sup>1</sup> 'Returned [come up] from bathing.' *Uttari* is 'to come out of the water,'  
'to come to land.' So *jaldā uttariya*: Mahābh. 3, 211.

<sup>2</sup> 'We [these persons] are unused to ornaments. By our acquaintance  
with the art of painting we will make the arrangement of the ornaments on  
thy limbs.' *Anubahutta* for *anupabhukta* is the reading of my own MS. and  
the Mackenzie, supported by K. *Chitra-karma*, etc., 'by our knowledge of  
painting,' i.e., 'We will decorate thee in the manner we have seen in paintings.'  
[*Chitra-likhane yathābharana-prayogo drishṭo 'sti tenaiva prakāreṇa*: Ś.]

<sup>3</sup> "This very day will Sakuntalā depart," at such (a thought), my

Verse 86. ŚĀRḌŪLA-VIKĀDITA (variety of ATIDHṚṬI). See Verses 14, 30, 36, 39, 40,  
63, 79, 85.

॥ इति परिक्रामति ॥

मख्यौ । हला मउन्दले । अवसिदमण्डणासि । परिधेचि सम्पदं  
मख्यौ । हला शकुन्तले । अवसितमण्डणासि । परिधत्स्व साम्प्रतं  
खोमजुअलं ।  
चौमयगलं ।

॥ शकुन्तलोत्थाय परिधत्ते ॥

heart is smitten with melancholy [grief for her loss]: my voice [throat] is agitated by suppressing the flow of tears: my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are heads-of-families afflicted by new pangs at separation from their daughters! *Iti*: see page 140, note 2. *Sansprishṭam*, etc.: one MS. reads *sprishṭam samutkanṭhayā* [E. I. II., 1060]. *Kanṭhah*, etc.: the Bengālī have *antar-vāshpa-bharoparodhi gaditam*, 'My voice is obstructed by the weight [*ādhikeya*: Ś.] of suppressed tears.' *Vāshpa*, i.e., *āruṇaḥ pūrvāsthā*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed:' K. *Darśanam* = *nayanam*, 'eye-sight.' *Jadam* = *viśhayāgrāhakam*, 'having no perception of external objects:' or = *kartavyāparichhedakam*, but in this case *darśanam* = *jñānam*: Ś. The effect of deep thought and abstraction of mind is to paralyse for the moment the organs of vision. Śāṅkara quotes an aphorism of Bharata, *Nidrā-nāśaśca chintā cha bhrāntiśchotsuka-chetasām*. *Nu* is used *praśne* 'in asking a question': Ś. *Aranyaukas* = *vāna-prastha* or *aranya-vāsin*, 'one whose dwelling [*oka*] is in the woods,' 'a hermit:' see *vanaukas*. *Grihin* = *grihastha*, 'a householder,' 'the father of a family.' The Brāhmaṇ was required to divide his life into four stages or orders [*āśrama*]. In the first, he was a *Brahmachāri*, or 'student of religion,' under a preceptor [see p. 95, note 1]; in the second, a *Grihastha*, or 'householder,' living with his wife and children; in the third, a *Vānaprastha* [*vaiśikhānasah*] or 'anchorite,' living in the woods apart from his children, and sometimes also from his wife; in the fourth, a *Bhikṣuh*, or 'religious mendicant,' wandering from house to house, and subsisting on alms.

<sup>1</sup> 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindū woman's dress generally consisted of two



गौतमी । जादे । एसो दे आणन्दपरिवाहिणा चक्षुणा परिस्स  
गौतमी । जाते । एष ते आनन्दपरिवाहिणा चक्षुषा परिस्स-  
जन्तो विअ गुरू उवट्ठिदो । आआरं दाव पडिबज्जस्स ।  
जमान इव गुरू उपस्सितः । आचारं तावत्प्रतिपद्यस्व ।

यकुन्तला ॥ सग्रीडं ॥ ताद । वन्दामि ।

शकुन्तला ॥ सग्रीडं ॥ तात । वन्दे ।

काश्यपः । वत्से ।

ययातेर् इव शर्मिष्ठा भर्तुर् बद्धमता भव ।

सुतं त्वमपि सदाजं सेव पुरुम् अवाप्नुहि ॥ ८७ ॥

गौतमी । भअवं । वरोक्खु एसो । ण आमिसा ।

गौतमी । भगवन् । वरो खलु एषः । न आशीः ।

pieces: one covered the breast and shoulders, the other was a long robe enveloping the person. *Āvasita-māṇḍana* = *nishpanna-prasādhana*.

<sup>1</sup> 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ānanda*, etc.: the Bengālī have *ānanda-vāshpa-pariedhiṇā*: Compare page 89, line 5. *Āchāra*, 'good-manners,' 'the usual complimentary greeting.' *Paṭibajjassa* for *pratipadyasva* is the reading of my own MS. and the Mackenzie: Compare p. 135, line 4. The very same expression occurs in the 2nd. Act of the *Vikramorvaśī*.

<sup>2</sup> 'Daughter, be thou highly honoured of thy husband, as was Śarmishthā of Yayāti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Śarmishthā, according to K., was the daughter of Vṛisha-parvan, king of the Asuras or demons, and wife of Yayāti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta: see p. 14, note 2. The *Sāhitya-darpana* (p. 190) adduces this verse as an example of *āśīrveda*, 'benediction,' but reads (as also do the Bengālī) *patyur* for *bhartur*, and *putram* for *sutam*. According to Amara-Sinha (viii., 3), a *samraj* is a sovereign prince, who has performed a *Rdjasūya* sacrifice, and exercises despotic sway over others.

<sup>3</sup> 'This is actually a boon (conferred), not a (mere) benediction.' '*San-*

Verse 87. ŚLOKA OF ANUŚŪBHI. See Verses 5, 6, 11, 12, 20, 47, 50, 51, 53, 73, 76, 84.

काश्यपः । वत्से । इतः सद्यो ऊताग्नीन् प्रदक्षिणीकुर्वस्व ।

॥ सर्वे परिक्रामन्ति ॥

काश्यपः ॥ अक्कन्दसा आशास्ते ॥

अमी वेदिं परितः कृपप्रधिष्याः

समिद्धन्तः प्रान्तसंस्तीर्णदर्भाः ।

अपघ्नन्तो दुरितं हव्यगन्धैर्

वैतानास्त्वा वह्नयः पावयन्तु ॥ ८८ ॥

*tushta-devddindm arāyam-bhāvi vachanam varah, āstū kadāchit phala-dāyint rdk.* 'A *rara* is the promise of a propitiated deity, etc., which must necessarily come to pass; an *āsis* is a benediction which occasionally bears fruit [comes true]:' Ch. S.

<sup>1</sup> 'My child, this way! do thou at once circumambulate the sacrificial fires:' See page 148, note 3. *Sadyo-hutāgnim* = *tatkhana-kṛita-homāgnim*: S. The Taylor and my own MS. has *sadyohutān*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

<sup>2</sup> '[Pronounces a blessing in the metre of the *Rik*, i.e., according to the usual metre of the *Rig-veda*.] Let these fires taken-from-the-sacred hearth [*vaitānds*] whose places are fixed round the altar, fed with (consecrated) wood, having darbha [*kūśa*] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee.' The *Rig-veda* is the most celebrated of the four most ancient sacred books of the Hindus. It consists of metrical hymns or prayers termed

Verse 88. *TRISHTUP CHATUSH-PADĀ*, a form of *VAIDIK* metre, consisting of four times eleven syllables, the first and third half-lines resembling the *VĀJASNEI*, and the second and fourth, the *ŚĀLĪKĀ* variety of *TRISHTUP*. In the second, however, the first syllable is short.

— — — — — || — — — — —  
— — — — — || — — — — —

In the *Rig-veda*, i., 59, 5, the first *pāda* is exactly like the first in the above scheme, but the other *pādas* are arranged differently, as far at least as the seventh syllable. *Kālidāsa*, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vaidik rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vaidik hymn.

प्रतिष्ठस्वेदानीं ॥ सदृष्टिचेषं ॥ क ते शार्ङ्गारवमिश्राः ॥

शिश्वः ॥ प्रविश्य ॥ भगवन् । इमे स्मः ।

काश्यपः । भगिन्यास्ते मार्गम् आदेशय ।

शार्ङ्गारवः । इत इतो भवती ॥ सर्वे परिक्रामन्ति ॥

काश्यपः । भो भोः सन्निहितास्तपोवनतरवः ।

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या

नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पन्नवं ।

*sūktas* or *mantras*, each stanza of which is called a *rich* or *rik*, addressed chiefly to the gods of the elements, Fire, Air, etc., and ascribed to different holy authors, styled *Rishis*. *Asya vṛittasya vedoktāstredā-sadṛiśatvam agni-prayuktaśuddhī boddhavyam*, 'It is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire, etc.:' K. It is certain that the verse itself does not occur in the *Rig-veda*, but the metre [see p. 160] resembles that which commonly prevails there. Doubtless Kālidāsa intended it as an imitation of the sacred style of poetry. That it is addressed to Agni constitutes another point of resemblance. *Vaitānda*: see p. 148, note 3; p. 97, note 2. *Ātripta-dhish-nyāh* = *rachitādhishtādh*. *Prānta-sanstirṇa-darbhdh*, i.e., *pārśveshu chata-rishu dikshu sankirṇā darbhdh yeshām*. At a sacrifice, the fires, severally termed *Āhavanīya*, *Mānjaliya*, *Gārhapatya*, and *Agnidhriya*, were lighted at the four cardinal points, east, west, north, and south, and kuśa-grasa [see p. 18, note 1] was scattered round each fire. See Wilson's translation of the *Rig-veda*, p. 3, note 1; and compare *Rig-veda*, vii., 13, 'Thou, four-eyed Agni, blazest as the protector of the worshippers,' etc. *Pālayantu* = *rakshantu* is the reading of all the Bengālī MSS., supported by Kāṭavema, Śānkara, and Chandra-śekhara, but the Devanāgarī MSS. all have *pārayantu*.

<sup>1</sup> Śānkara quotes a verse of Bharata, *Devāścha, munayasehaiva, linginah, sādhandīścha* [*sādhakāścha*: Ch.] *ye, bhagavanniti te vāchyāḥ sarvāḥ stri-puṇ-ṇapūnśakāḥ*, 'Both Gods, and also Munis, Lingis, and Sādhanas (? *sādhanas*, 'saints': see *Vishnu-Pur.*, p. 300) are to be addressed as 'Bhagavan,' by all women, men and eunuchs.'

<sup>2</sup> Compare in the 2nd. Act of the *Vikramorvaśī*, *bhāvan pramada-vapa-mārgam ddeśayatu*.

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः

सेयं याति शकुन्तला पतिगृहं सर्वैर् अनुज्ञायतां ॥ ८८ ॥

॥ कोकिलरवं सूचयित्वा ॥

अनुमतगमना शकुन्तला

तद्भिर् इयं वनवासबन्धुभिः ।

परश्चतविरुतं कलं यथा

प्रतिवचनीकृतम् एभिर् ईदृशं ॥ ८९ ॥

<sup>1</sup> 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalā now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' *Bhoh* is a vocative particle, generally joined with *erūyatām*, 'Listen!' *Vyavasyati*, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind,' 'thinks,' 'it never enters into her head.' *Apteshu*: the Bengālī have *asikteshu*, i.e., 'as long as you remain unwatered.' The Devanāgarī reading is supported by K., who includes *pita* among the passive participles, like *gata*, *sthita*, *drudha*, etc. [Pāṇini, iii, 4, 72] which may have an active signification. *Vismṛita* may be included in the same list: see p. 27, l. 9. *Priya-mandā*: *priya* with the sense 'fond of' may stand at the beginning or end of a compound. Compare *jala-priya*, 'fond of water.' So *philo* in words like *philosophia*, *philoxenos* [*priyātithi*], etc.

<sup>2</sup> 'Acting as if he heard the note of a cuckoo,' lit., 'Showing the note of a cuckoo,' Compare *nimittam sūchayitvā*: Vikram., Act 2.

<sup>3</sup> 'This Śakuntalā is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' *Vana-vāsa-bandhubhiḥ* = *araṇya-vāsa-śnigdhaiḥ*, 'beloved by foresters.' It may be translated 'her sylvan relatives.' *Para-*

Verse 89. ŚĀRDŪLA-VIKRĪDITA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86.

Verse 90. APARAVAKTRĀ, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

— — — — — ॥ — — — — —

आकाशे ।

रम्यान्तरः कमलिनीहरितैः वरोभिश्च

ह्यायाद्भुमेर् नियमितार्कमयूखतापः ।

भूयात् कुशेशयरजोमृदुरेषुर् अस्याः

शान्तानुकूलपवनस्य शिवस्य पन्थाः ॥ ८१ ॥

*bhrita* [= *pika*] lit., 'nourished by a stranger.' The Indian Cuckoo is supposed to leave her eggs in the nest of the crow to be hatched. This bird must have resembled the nightingale rather than the bird known as the cuckoo in Europe. One of its names was *Vasanta-dūta*, 'messenger of spring.' Its song had none of the monotony which characterises the note of the cuckoo, but was as sweet [*madhura*: Ritu-s.] and varied as that of the nightingale with us. 'The beauty of cuckoos is their song:' Hitop., l. 839. 'On a journey [*ydtrdydm*] the note of a cuckoo is indicative of good-fortune [*śubha-suchakāh*]. The answer of the trees was effected by the song of the cuckoo [*pika-racchaiva sampannam*]. Next the answer of the sylvan deities is given (by a voice in the air):' Ś.

1 'May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.' *Ramyāntarah* = *manohara-madhyah*: Ś. : = *manojna-madhyah*: Ch., 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of *panthāh*. *Chhāyā-drumaiḥ* = *chhāyā-pradhānair-vrikshaiḥ*, 'trees chiefly abounding in shade:' K. : = *chhāyā-lakṣita-drumaiḥ*, 'trees characterised by shade:' Ch. 'It is a compound similar to *śāka-pārthiva* and *abhijñāna-śakuntalā*: see p. 3, note 2. *Chhāyā-taruḥ*, 'a large tree, one that gives shade,' is found in Wilson. Compare Hitop., line 1717. 'That is called a *chhāyā-taru*, 'shade-tree,' whose under-part [*talām*] excessively cool shade [*atyanta-śīta-chhāyā*] does not quit either in the forenoon or afternoon:' Ś. and Ch. *Niyamita* = *apanita*. *Kuśeśaya* = *śatapatra*, 'a lotus.' *Śānta* = *śānta-vega*, *manda*: K. = *pātaḥcharādī-śunya*, 'free from robbers, etc.:' Ś. and Ch. The compound may therefore be translated 'free from molestation and having favourable

Verse 91. VASANTA-TILAK (verdict of ŚAKKAR). See Verses 8, 27, 31, 43, 46, 61, 74, 80, 83, 83.

॥ सर्वे सविस्मयम् आकर्णयन्ति ॥

गौतमी । जादे । खादिजणमिणिद्धाहिं अणुखादगमणामि तवो-  
गौतमी । जाते । ज्ञातिजनस्त्रिधाभिर् अनुज्ञातगमनामि तपो-  
वणदेवदाहिं । पणम भअवदीणं ।

वनदेवताभिः । प्रणम भगवतीभ्यः ।

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला पित्र्यं वदे । णं

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला प्रियं वदे । ननु  
अञ्जत्तदंमणुस्सुआएवि अस्समं परिच्चअन्तीए दक्खेण मे चलणा  
आर्यपुत्रदर्शनोत्सुकाया अपि आश्रमं परित्यजन्त्या दुःखेन मे चरणौ  
पुरदो पवट्टन्ति ।

पुरतो प्रवर्तते ।

प्रियंवदा । ण केवलं तवोवणविरहकादरा सखी एव । तुए उव

प्रियंवदा । न केवलं तपोवनविरहकातरा सखी एव । त्वया उप-  
ट्टिदविओअस्स तवोवणस्सवि दाव समवत्था दीमइ ।

स्थितवियोगस्य तपोवनस्यापि तावत् समवस्था दृश्यते ।

breezes.' *Śiraścha bhūyāt panthāh* : This seems to have been a phrase com-  
monly used as a parting benediction, like the English 'A pleasant journey to  
you!' Compare *Panthānas te santu śirāh* : Hitop., I. 1442, Sāhit.-darp.,  
p. 344, Mudrā-r., p. 30, l. 17, and further on in this act.

<sup>1</sup> 'Dear to thee as (thy own) kinsfolk.' Compare *vana-vāsa-bandhubhih*  
in verse 90. My own Bombay MS. has *nndi* (supported by the Calcutta  
edition), the others all *nādi* for *jnāti*. There is no doubt about the doubling  
of the *n* when not initial, as Vararuchi, iii., 44, gives *vinndāna* for *vijnāna*.  
As to *bhaavadinam* : see p. 129, note 2.

<sup>2</sup> My own MS. (supported by K.) has *dukhkena*, the others *dukkha-*  
*dukhkena*.

<sup>3</sup> 'One may observe the same (troubled) condition [the same condition is  
observed] of the penance-grove, as the (time of) separation from thee ap-  
proaches.' *Samavasthā* is equivalent to *samdvasthā*, as in Raghu-vansā,  
viii., 41. The Taylor MS. reads *samirattthā*.



काश्यपः । अवैमि ते तस्यां सोदर्यखेहं । इयं तावद् दक्षिणेन ।  
 शकुन्तला ॥ लताम् उपेत्य ॥ वणजोमिणि । चूदसङ्गदावि मं पञ्चा-  
 शकुन्तला ॥ लताम् उपेत्य ॥ वनज्योत्स्ने । चूतसङ्गतापि मां प्रत्या-  
 लिङ्ग ददोगदाहिं माहावाहाहिं । अज्जप्पज्जदि दूरपरिवत्तिणी दे  
 लिङ्ग ददोगताभिः शाखावाहाभिः । अथ प्रमृति दूरपरिवर्तिनी ते  
 खु भविस्सुं ।  
 खलु भविष्यामि ।

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थं  
 भर्तारम् आत्मसदृशं सुकृतैर्गता त्वं ।  
 चूतेन संश्रितवती नवमालिकेयम्  
 अस्याम् अहं त्वयि च सम्प्रति वीतचिन्तः ॥ ८३ ॥

<sup>1</sup> 'I know thy sisterly affection for it. Here it is now to the right.' *Sodarya*, 'of whole blood,' 'born from the same womb' [*udara*]: compare p. 22, l. 4.

<sup>2</sup> 'O Light of the grove, though united with the Mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Chūta-sangatā*: see p. 27, note 3. *Itogatābhīh*, etc. is the reading of all the Devanāgarī MSS. (supported by K.) excepting one, which has *idogadehim sādā-bāhūhim* for *itogataih śākhā-bāhubhīh*. The feminine noun *bāhū* is more appropriately joined with *śākhā*, but *bāhu* is admissible: compare p. 25, l. 2. The Bengālī have *śākhāmayair bāhubhīh*, 'with arms consisting of branches.'

<sup>3</sup> 'Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Mālikā (creeper) has united itself with the Mango-tree: now (therefore) I am free from solicitude about it and about thee. Set out on thy journey hence.' *Sankalpita*, etc.: see p. 48, l. 4; and p. 135, l. 12 with note 2. *Tavārthe* = *tava krite*: K. *Ātma-sadriṣam* = *tevat-samam*: K. *Rūpa-kulā-dinā nca-sadriṣam*, 'resembling thyself in beauty, family, etc.': Ś.: see p. 30,

Verse 93. VARANTA-TILAKĪ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91.



इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला ॥ सख्यौ प्रति ॥ हला । एसा दुवेणं वो हत्ये णिक्खेवो ।  
 शकुन्तला ॥ सख्यौ प्रति ॥ हला । एसा दयोर् वां हस्ते निचेपेः ।  
 सख्यौ । अञ्चं जणो कस्स हत्ये समप्पिदो ॥ इति वाष्पं विहरतः ॥  
 सख्यौ । अयं जनः कस्स हस्ते समर्पितः ॥ इति वाष्पं विहरंतः ॥  
 काष्पपः । असूये । अलं रुदित्वा । ननु भवतीभ्यामेव स्थिरी-  
 कर्तव्या शकुन्तला ।

॥ सर्वे परिक्रामन्ति ॥

शकुन्तला । ताद । एसा उडजपज्जन्तचारिणी गम्भमन्धरा  
 शकुन्तला । तात । एसा उटजपर्यन्तचारिणी गर्भमन्धरा  
 मिश्रवह्ज जदा अणघप्पमवा होद । तदा मे कमपि पिअणिवेदइत्तअं  
 मृगवधूर् यदा अनघप्रसवा भवति । तदा मे कमपि प्रियनिवेदयितारं  
 विसज्जइस्सह ।

विसर्जयिष्ये ॥

note 2. *Gotā* = *prāptā* : K. : see p. 162, note 1 at end. *Sanīritavati* = *sangatavati* : K. My own MS. has *sanskritavati*, and the Colebrooke *sam-  
 mitavati*. *Vita-chintā* = *tyakta-varānuśandhānah*, 'ceased from searching  
 after a husband' : Ś. *Pratipadyasva* : see p. 135, note 1.

<sup>1</sup> 'This (creeper) is (committed by me) as a pledge [deposit] into the  
 hand of you two.' *Nikshepa* = *sthāpya* : Ś. *Yathā sthāpyo rakshyate  
 tatheyam*.

<sup>2</sup> *Ayam janah*, i.e., *asmad-rūpaḥ* : Ś. Ch. 'Into whose hands are we  
 committed (by thee)?'

<sup>3</sup> ' *Vi-ārī* in the sense of 'to shed,' is not noticed by Wilson or Westergaard.

<sup>4</sup> 'Enough of weeping! [see p. 47, note 3] Surely Śakuntalā should be  
 cheered [rendered firm, supported] by you indeed?' i.e., You are the very  
 persons who should rather support and comfort your friend. *Sthiri-kartavyā*  
 = *tapovana-viraha-kheda-rahilā vidheyā* : Ś.

<sup>5</sup> 'When this doe [female deer] grazing in the neighbourhood of the hut,  
 slow by (the weight of) her young, has happily brought forth; then you  
 will send some one to announce [as an announcer of] the agreeable news to me.'

काश्यपः । नेदं विस्मरिष्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा । को एषु एषो निवसने मे  
शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥ को नु खलु एष निवसने मे  
मज्जद ॥ इति परावर्तते ॥  
सञ्जति ॥ इति परावर्तते ॥

काश्यपः । वत्से ।

यस्य त्वया व्रणविरोपणम् इङ्गदीनां

तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहाति

सो ऽयं न पुच्छतकः पदवीं मृगस्ते ॥ ८४ ॥

शकुन्तला । वच्छ । किं सहवासपरिचादृष्टिं मं अनुमरसि ।

शकुन्तला । वत्स । किं सहवासपरित्यागिनीं माम् अनुमरसि ।

*Anagha-prasava* = *vyasana-rahita-prasūtiḥ*, 'bringing forth without any mishap.' K. *Priya*, i.e., *priya-vārtā* : Ś.

'That same fawn, thy adopted child, tenderly reared with handfuls of Śyāmāka-grains, on whose mouth, when pricked by the sharp-points of the kuśa-grass, sore-healing oil of Ingudi-plants was sprinkled by thee, will not forsake thy footsteps [path].' *Vraṇa-viropana* = *kṣata-pravṛhaka* : Ś. lit., 'That which causes a scar to cicatrize.' See *ropana* : Wilson. *Ingudinām* : see p. 17, note 2. *Kuśa-sūchi* : see p. 57, note 2. *Parivardhitaka* = *anukampayā vardhitah*, 'compassionately reared.' K. = *atiśayena poṣhitah*, 'excessively nourished.' Ś. Ch. The affix *ka* sometimes gives the sense of compassionating [*anukampayām*]. So *putrakah* = *anukampitah putrah* according to Pāṇini, v., 3, 76. The preposition *pari* may give the sense of *atiśayena* noticed by the other scholiasts. *Syānāka* = *vṛthi-viśeṣa*, 'a kind of rice.' Ś. It is rather the grain of a kind of Panic grass, [*Panicum frumentaceum* or *colinum*] eaten by the Hindūs. *Muṣṭi*, 'a handful,' is the first measure of capacity, equivalent to  $\frac{1}{4}$ th of a *kunji*,  $\frac{1}{16}$ th of a *kudava*,  $\frac{1}{4}$ th of a *prastha*. *Putra-kṛitaka* = *kṛitrima-putra*, 'a fac-

Verse 94. *VASANTA-TILAKĀ* (variety of *ŚAKKARĪ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93.

अचिरप्सूदाए जण्णीए विणा विवर्द्धितो एव । दाणिमि मए वि-  
अचिरप्रसूतया जनन्या विना विवर्धित एव । इदानीमपि मया वि-  
रहिदं तुमं तादो चिन्तइस्सदि । णिवत्तेहि दाव ॥ इति इदन्ती  
रहितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व तावत् ॥ इति इदन्ती  
प्रस्थिता ॥

प्रस्थिता ॥

काश्यपः ।

उत्पन्नणोर् नयनयोर् उपरुद्धवृत्तिं

वायं कुरु स्थिरतया विरतानुबन्धं ।

अस्मिन् अलक्षितगतोऽतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति ॥ ८५ ॥

titious or adopted son:' Ś. Ch. Kātavema explains this compound by referring to Pāṇini, ii., 1, 59, so that *putra-kṛita*, 'made into a son' [i.e., *aputra*, 'not really a son'] is like *śreni-kṛita*, 'made into a line,' and *pūga-kṛita*, 'made into a heap.'

<sup>1</sup> 'Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.' *Saha-vāsa*, lit., 'one who lives with another.' The Bengālī have *achira-prasūtoparatayā* = *prasavārya-rahita-kāla-mṛitayā*, 'that died directly after bringing thee forth.'

<sup>2</sup> 'By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path (of life) in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven.' *Utpakṣhmaṇor*: see page 131, note 1 in middle. *Uparuddha-vṛttim* = *pratiruddha-vyāpāram*, 'impeding the functions or proper action of the organs of vision:' Ch. *Uparuddhā āntarītā vṛttir vyāpāro yena*: K. In p. 157, l. 15, *vṛtti* is applied to the course of a tear; but if so translated here, the other epithet, *vīratānubandham*, would be

Verse 95. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94.

शार्ङ्गरवः । भगवन् । ओदकान्तात् स्निग्धो जनो नुगन्तव्य इति  
ब्रूयते । तद् इदं सरस्तीरम् । अत्र सन्दिश्य प्रतिगन्तुम् अर्हसि ।

काश्यपः । तेन हीमां कीरवृक्षच्छायाम् आश्रयामः ।

॥ सर्वे परिक्रम्य स्थिताः ॥

काश्यपः ॥ आत्मगतं ॥ किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपम्  
अस्माभिः सन्देष्टव्यं ॥ इति चिन्तयति ॥

शकुन्तला ॥ जनान्तिकं ॥ हला । पेक्ष । णलिणीपत्तन्तरिदं पित्र-  
शकुन्तला ॥ जनान्तिकं ॥ हला । प्रेक्ष । नलिनीपत्तन्तरितं प्रिय-

superfluous. It is not necessary, however, to connect it with *nayanayor*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' *Vāshpa* is the hot moisture that precedes the formation of tears: see p. 157, note 3. It does not seem to be used in the plural. Cf. *munchato vāshpam ushnam*: Megh., verse 12. *Viratānubandha*: my own MS. has *vihatānubandha*: *Anubandha*, lit., 'binding after,' 'following after,' hence 'cleaving,' 'adhering.' The Bengālī MSS. have *śītilānubandham* = *sāntārambham* [sic?]: Ś. *Vishamibhavanti* = *skhalitāni syuh*, 'are liable to trip or stumble': Ś. and Ch. Compare page 139, line 4.

“A friend is [friends are] to be escorted as far as the water's brink:” such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.’ *Odakāntāt* = *ā* + *udakāntāt* = *ājalāntāt*: see page 155, note 4 at end. *Odakāntād* is found in all the Devanāgarī: my own has *odakāntam*. *Snigdha-janah* may be either ‘a friend,’ or ‘friends:’ Compare p. 128, note 1. *Śrūyate*, lit., ‘it is heard,’ i.e., it is enjoined in *śruti*, ‘scripture,’ ‘holy writ.’

<sup>2</sup> *Kāshira-vriksha*, lit., ‘milk-tree,’ a kind of fig-tree, not the *Vaṭa* or *Banyan-tree* [*Ficus Indica*], nor the *Pippala* [*Ficus religiosa*], but the glomerous fig-tree [*Ficus glomerata*], which yields a resinous milky juice from its bark [see page 155, note 4 in middle] and is large enough to afford abundant shade.

<sup>3</sup> ‘What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?’ *Yukta-rūpam*: Cf. page 88, note 3; and page 15, line 1.



काश्यपः । शार्ङ्गरव । तया मद्वचनात्स राजा शकुन्तलां  
पुरस्कृत्य वक्तव्यः ।

शार्ङ्गरवः । आज्ञापयतु भवान् ।

काश्यपः ।

अस्मान्साधु विचिन्त्य संयमधनान् उच्चैःकुलं चात्मनस्

त्वयस्याः कथमयवान्धवकृतां स्नेहप्रवृत्तिं च तां ।

सामान्यप्रतिपत्तिपूर्वकम् इयं दारेषु दृष्ट्वा तया

भाग्यायत्तम् अतः परं न खलु तद् वाच्यं वधूबन्धुभिः ॥ ८७ ॥

beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' *Gamayati*, lit., 'causes to go,' i.e., brings to an end. The Prākṛit *visāa* may stand either for *rishāda*, 'sorrow,' 'melancholy,' or for *viśaya*, 'sleeping and watching alternately.' Śāṅkara explains the phrase by *visāraṇā-dīrghām*, *kheda-dīrghām*, *duḥkha-dustarām*. *Āśā-bandha*, 'hope,' i.e., *prātar mām san-gamayishyati*, 'in the morning he will be united to me.' Śāṅkara observes that this verse afford an example of the *Āśvāsa alankāra*. Kāṭavema refers to a parallel passage in the Megha-dūta, verse 12, *Āśā-bandhaḥ kusuma-sadrīṣaḥ* [sic] *prāyaśo hyangandānām sadyah-pāti pranayi hṛdayam viprayoge runaddhi*.

<sup>1</sup> 'Having placed in front,' i.e., 'having introduced,' 'having presented.'

<sup>2</sup> 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' *Sanyama-dhānā*, 'This implies that they were worthy of respect.' K. *Uchchaiḥ-kulam*, etc. 'This implies that he would act with justice.' K.: see page 14, note 2. *Kathamapi* = *durgrahena*: Ś. and Ch. Cf. page 131, lino 7. *Abāndhara-kṛitām*: see page 127, note 4. *Sneha-pravṛttim* = *prema-cheshtām*: Ch.

Verse 97. SĀRĪŪLA-VIKRĪṬITA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 40, 63, 79, 83, 86, 89.

शार्ङ्गरवः । गृहीतः सन्देशः ।

काश्यपः । वत्से । त्वम् इदानीम् अनुशासनीयासि । वनौकसोऽपि  
मन्तो लौकिकज्ञा वयं ।

शार्ङ्गरवः । न खलु धीमतां कश्चिद् अविषयो नाम ।

काश्यपः । सा त्वम् इतः पतिकुलं प्राप्य

शुश्रूषस्व गुरुन्कुरु प्रियसखीवृत्तिं सपत्नीजने

भर्तुर् विप्रकृतापि रोषणतया मास्मि प्रतीपं गमः ।

भूयिष्ठं भव दक्षिणा परिजने-भाग्येऽस्मिन्नुत्सेकिनी

यान्तेवं गृहिणीपदं युवतयो, वामाः कुलस्थाध्वयः ॥ ६८ ॥

कथं वा गौतमी मन्यते ।

*Sāmānya-pratipatti-pūrvakam* = *sādhārāṇa-gaurava-purāṣṣaram*, 'preceded by equal respect.' *Yādriṣṇa gauraveṇa aparā vadhūr ālokyate tādriṣṇa iyam*, etc. : Ś. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Pūrra* or *pūrvaka* at the end of a compound often simply denotes the manner in which anything is done, translatable by 'with' or 'after.' Compare page 117, note 1. *Dāreshu*: *dāra-śabda pun-lingah kalatra-vāchako nitya-bahu-vachandantah*, 'the word *dāra*, meaning a wife, is of the masculine gender, and always has a plural termination.' Ś. *Dārāḥ*, therefore may be either wives or wife. *Atahparam*, etc., 'Here he tells the reason why he does not demand higher rank or greater honour for Śakuntalā.' Ś. In the first line, my own MS. read *asmān sādhu'samīkshya sanyama-parān*. All marriages in the East are arranged by the relatives of the parties.

<sup>1</sup> 'Acquainted with worldly affairs,' 'know the ways of the world' [= *loka-ryavahāra-jñāh*: Ś.]

<sup>2</sup> 'There is no subject out of the reach [*agocharah*: Ś.] of the intelligent.' [Wise men are conversant with all subjects.]

<sup>3</sup> 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger show [go to] a refractory-spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant]

गौतमी । एत्तिओ वद्धजणस्स उपदेशो । जादे । एदंक्खु सच्चं  
गौतमी । एतावान्वधूजनस्स उपदेशः । जाते । एतत्खलु सर्वम्  
ओधारेहि ।

अवधारय ।

काश्यपः । वत्से । परिव्रजस्व मां सखीजनं च ।

शकुन्तला । ताद । इदो एव किं पिञ्चवदामिस्माओ सखीओ  
शकुन्तला । तात । इत एव किं प्रियंवदामिश्राः सख्यो  
णिवत्तिस्सन्ति ।

निवर्तिष्यन्ते ।

काश्यपः । वत्से । इमे अपि प्रदेये । न युक्तम् अनयोस्तच्च गन्तु ।  
वया सह गौतमी यास्यति ।

in prosperity—in this manner, young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].’ The *Sāhitya-darpana* adduces this as an example of the figure *Upadishṭam*, which is defined as *manohāri vākyaṃ śāstranusārataḥ* [p. 185]. Śāṅkara quotes the following aphorism: *Parisangrihya śāstrārtham yad vākyaṃ abhidhīyate vidēan monoharam jñeyam upadishṭam tad eva tu*. *Gurūn* = *sacśūradīn*, ‘father-in-law,’ etc.: Ch. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava*, ‘respect.’ *Śūśrūṣasiva* = *ārddhaya*. *Vṛittim*: some of the Bengālī and the *Sāhit.-darp.*, supported by Ś., read *vṛittam* = *charitram*, ‘action,’ ‘deed,’ ‘behaviour,’ ‘demeanour.’ *Viprakṛita* = *phlita*: Ch. = *kṛita-vipriyā*, ‘offended.’ Ś. *Pratipam* = *pratikūlyam*. *Bhuyishṭam* = *atīśayana*. *Dakṣiṇā* = *sa-sneha*. *Bhāgyeshu*: the Bengālī and Ś. have *bhogeshu* = *sukheshu*, ‘in enjoyments,’ ‘in pleasures,’ in which case *anutsekini* will mean ‘not given to excess.’ The latter word is literally ‘spouting up’ like a fountain. Compare *anutseko lakṣmīyām*: *Bhart.-h.*, ii., 54. *Padam* = *śabdam*, ‘a title’: Ś. = *vyasāyam* or *pratisṭām*: Ch. *Vāmdh* = *tad-viparīta-kṛīṇyaḥ*: Ś. = *tad-viruddhāḥ*: Ch.

<sup>1</sup> ‘Lay to heart,’ ‘treasure up in thy heart,’ ‘ponder well.’

<sup>2</sup> See page 152, note 1. My own MS. and two others insert *kim*.

<sup>3</sup> ‘Aro to be given away in marriage.’ Compare page 47, line 7,



शकुन्तला ॥ पितरम् आश्लिष्य ॥ क्वं दाणिं तादस्य अद्वादो  
 शकुन्तला ॥ पितरम् आश्लिष्य ॥ कथम् ददानीं तातस्य अद्वात्  
 परिभ्रष्टा मलयतटोन्मूलिआ चन्दणलदा विअ देशान्तरे जीविअं  
 परिभ्रष्टा मलयतटोन्मूलिता चन्दनलता इव देशान्तरे जीवितं  
 धारदस्मि ।

धारयिष्यामि ।

काश्यपः । वत्से । किम् एवम् कातरासि ।

अभिजनवतो भर्तुः ज्ञाथे स्थिता गृहिणीपदे

विभवगुरुभिः कृत्यैस् तस्य प्रतिक्षणम् आकुला ।

तनयम् अचिरात् प्राचीवार्कं प्रसूय च पावनं

मम विरहजां न त्वं वत्से शूचं गणयिष्यसि ॥ ८८ ॥

note 4. *Ime api* : Dual terminations do not coalesce with following vowels :  
 Lagh.-kaum., No. 58; Pāṇini, I., i. ii.

<sup>1</sup> 'How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?' Chandana [σανταλον], the Sirium myrtifolium, 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, etc., and is celebrated for its delicious scent. It is found chiefly on the slopes [tata, upatyakd : Ragh., iv., 46, 48] of the Malaya mountains, which are thence called *chandanchala*, the tree being sometimes called *Malaya-ja*, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes : see Ragh., iv., 48; Hitop., line 1582. *Tara*, of which the Sanskrit equivalent is probably *tata*, is the reading of all the Devanāgarī MSS. It is synonymous with *utsanga*, 'the slope of a hill,' so that *Malayasya utsangāt* exactly answers to *tātasya-ankāt* [*anka* = *utsanga* : Amara-kosha, iv., 1, 4.] *D* and *r* are certainly interchangeable in Sanskrit and Prākṛit, and the substitution of *d* for *t* is usual. *L*, however, is the more common substitute, and, I confess that my first idea was that *Malaya-tara* was for *Mayala-tala* = *Malayasya upatyakd* : Ragh., iv., 46.

<sup>2</sup> 'Stationed in the honourable post of wife to a nobly-born husband; (and)

Verse 99. HARIṆĪ (variety of ATTAHṚTĪ). See Verse 66.

॥ शकुन्तला पितुः पादयोः पतति ॥

काश्यपः । यद् इच्छामि ते । तद् अस्तु ।

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । दूवेबि मं समं एव परि-

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । दे अपि मां समम् एव परि-  
स्मजह ।

व्यजेथां ।

सख्यौ ॥ तथा कृत्वा ॥ सखि । जद् णाम सो राजा पञ्चहिषाण-

सख्यौ ॥ तथा कृत्वा ॥ सखि । यदि नाम स राजा प्रत्यभिज्ञान-  
मन्यरो भवे तदो मे दमं अत्तणामहेअङ्गिअं अङ्गुलीअअं  
मन्यरो भवेत्ततो अस्मै इदम् आत्मनामधेयाङ्कितम् अङ्गुलीयकं  
दंमेहि ।

दर्शय ।

शकुन्तला । इमिणा मन्देहेण वो आकम्पिदस्मि ।

शकुन्तला । अनेन मन्देहेन वाम् आकम्पितास्मि ।

सख्यौ । मा भाआहि । अदिमिणेहो पावमङ्गी ।

सख्यौ । मा विभीहि । अतिस्नेहः पापशङ्की ।

incessantly [every moment] distracted with his affairs important from his dignity; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me.' *Abhijanavato* = *kulnasya*: see p. 14, note 2. *Ākulā* = *vyagrā*, 'perplexed,' 'intently occupied:' *Ś.* = *sa-sambhramā*, 'bewildered:' *K.* *Achirāt* = *gamandryavahita-samaye*, 'immediately on thy arrival.' *Prācchī iva*, etc. = *yathā pūrva-dik pavitra-jana-kam sūryam*: *Ś.*

<sup>1</sup> See page 52, notes 1 and 2; page 140, line 12, note 2.

<sup>2</sup> 'Excessive affection is apt to suspect evil.' *Ati-snehah*, so reads the Taylor MS. and my own, supported by Kātavema. Śāṅkara observes, *tathā choktam kirāte*. *Prema paśyat bhayāni apade 'pi*, and so it is said in the *Kirātārjunīya*, 'Affection sees causes of alarm [or dangers], although without foundation.'

मार्गारवः । युगान्तरम् आरूढः सविता । त्वरताम् अचभवती ।  
 शकुन्तला ॥ आश्रमाभिमुखी खित्वा ॥ ताद । कदा ण भूयो  
 शकुन्तला ॥ आश्रमाभिमुखी खित्वा ॥ तात । कदा नु भूयस्  
 तबोवणं पेक्खिस्सं ।  
 तपोवनं प्रेक्षिष्ये ।

काश्यपः । श्रूयतां ।

भूत्वा चिराय चतुरन्तमहीसपत्नी

दौष्यन्तिम् अप्रतिरथं तमयं निवेक्ष्य ।

भर्त्ता तदर्पितकुटुम्बभरेण साङ्गं

शान्ते करिष्यसि पदं पुनर् आश्रमेऽस्मिन् ॥ १०० ॥

‘The sun has ascended to another division (of the sky).’ The Mackenzie MS. has *yugāntam adhirūḍhaḥ*; the Calcutta edition *dūram adhirūḍhaḥ*; Chézy *gaganāntaram adhirūḍhaḥ*. According to Chandra-śekhara, *yuga* is by some considered equivalent to *prahara*, ‘a division of the day, comprising one-eighth of the sun’s diurnal revolution, or three hours;’ by others, to *hasta-chatushtayam*, ‘a space of four cubits.’ Dr. Boehtlingk considers *yugāntara* to be the second half of the arc described by the sun in the heavens, and translates, ‘The Sun has already entered the afternoon-quarter of the heavens.’

‘Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti; in-company-with thy husband, who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.’ *Chatur-anta-mahī* seem to be equivalent to *chatur-dig-anta-mahī*, i.e., ‘the earth as far as the four quarters,’ ‘the entire earth.’ The Bengālī have a parallel phrase *sa-dig-anta-mahī*. Kāṭavema explains it by *chatvārah antāḥ yasyāḥ śā*. Compare p. 124, l. 7. *Daushyanti* is a regular, though not very common form of patronymic, derived from *Dushyanta*, as *Dākshi*, ‘a descendant of Daksha,’ from *Daksha*; *Aindri* from *Indra*, etc. See *Laghu-kaum.*, No. 1072. *Apra-*

Verse 100. VARANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96.

गीतमी । जादे । परिहीअदि गमणवेला । शिवत्तेहि पिदरं ।  
गीतमी । जाते । परिहीयते गमणवेला । निवर्तय पितरं ।  
अथवा । चिरेणवि पुणो पुणो एसा एखं मन्तइस्सुदि । शिवत्तदु भवं ।  
अथवा । चिरेणापि पुनः पुनर् एषा एवं मन्तयिष्यते । निवर्ततां भवान् ।  
काश्यपः । वटसे । उपरुध्यते तपोनुष्ठानं  
शकुन्तला ॥ भूयः पितरम् आस्त्रिष्य ॥ तपश्चरणपीडितं तादृश-  
शकुन्तला ॥ भूयः पितरम् आस्त्रिष्य ॥ तपश्चरणपीडितं तातश-  
रीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ ।  
रीरं । तन् मा अतिमाचं मम हते उत्कण्ठस्सं ।  
काश्यपः ॥ सनिःश्राप्तं ॥

*tiratham* = *asat-paripanthinam*, 'having no antagonist' = *apratirathikam* : K., *ratha* being put for *rathika* or *rathin*, 'a warrior who fights from a chariot.' *Nivēsiya* = *vivāhya*, 'having caused to marry.' K. *Nivēsi* has this sense in *Mahābh.*, i. 7138. *Tad* refers to *Daushyanti*. *Arpita*, etc. Compare in *Vikram.*, Act 5. *Aham api sūnau vinyasya rājyam*. Also *Manu*, vi., 2, 3, 'When the Father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' i.e., Let him enter upon the third quarter of his life, that of a hermit : see p. 157, note 3 at end. *Sānte* : compare p. 20, l. 4. *Padam* : compare page 145, note 3 at end.

<sup>1</sup> 'Allow the Father to return; or rather, (since) even for a long time she will go on talking again and again in this manner; let your reverence return,' i.e., Return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindū ideas of politeness. *Athavā* : see p. 30, note 1.

<sup>2</sup> 'The prosecution of (my) devotions is interrupted (by this detention.)' Compare in *Vikram.*, Act 5, *Uparudhyate me āśrama-rāsa-dharmah*.

<sup>3</sup> 'Therefore do not beyond measure sorrow on my account.' *Ukkantha* for Sanskrit *utkantha* or *utkanthasūca* is the reading of my own MS. *Mā ukkanthidum* seems questionable. *Kātavema* has *Bihūyo 'pi tapaś-charanā-pīditam tātasya śarīram atimātram mama kṛite utkanthitam bharishyati*.

शमम् एष्यति मम शोकः कथं नु वत्से त्वया चरितपूर्व ।

उज्ज्वलारविच्छिन्नं नीवारबलिं विलोकयतः ॥ १०१ ॥

‘How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?’ *Charita*, so reads the Colebrooke MS.; the others have *rachita-púrvam* = *púrd-vihitam*: Ś. *Charita* is supported by *charu*, ‘an oblation of rice.’ The *bali*, or *griha-bali* is a particular kind of offering, identical with the *bhūta-yajna*, i.e., a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *griha-devatāḥ*, ‘household deities,’ which are supposed to hover round and protect households [Manu, iii., 80], or to whom some particular part of the house is sacred. This offering was made by throwing up into the air [Manu, iii., 90] in some part of the house generally at the door [Manu, iii., 88] the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities, according to the place in which it was made [Manu, iii., 87, etc.], whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhyakas, Kinnaras, Yakshas, etc., or to the spirits of trees, waters, etc. [Manu, iii., 88, 89]. According to Colebrooke it might be presented with the following Paurāṇik prayer, ‘May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!’ It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the *mantras* [Manu, iii., 121], and as the offering was intended for all creatures, even the animals were supposed to have their share in it. [Manu, iii., 92] In point of fact the crows, dogs, insects, etc. in the neighbourhood of the house were the real consumers of it [whence *bali-pushṭa*, *bali-bhuj*, *griha-bali-bhuj*, as names of a crow, crane, sparrow, etc.: compare Hitop., l. 1076] and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *bali* formed one of the five great sacrifices or religious rites, sometimes called sacraments,

Verse 101. *Āryā* or *Gāthā*. (See Verse 2.)

— — — | — — — | — — || — — — | — — | — — — | — — — | —  
— — — | — — — | — — || — — | — — — | — | — — — | —

गच्छ । शिवास्ते पन्थानः सन्तु ।

॥ निष्क्रान्ता शकुन्तला सहयायिनस्य ॥

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हृद्धी हृद्धी । अन्तर्लिहिदां

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हा धिक् हा धिक् । अन्तर्हिता

मउन्दला वणराईण ।

शकुन्तला वनराज्या ।

काश्यपः ॥ सनिःश्यासं ॥ अनसूये । गतवती वां सहधर्मचारिणी ।

निशृङ्ग शोकम् अनगच्छतं मां प्रस्थितं ।

which the householder who maintained a perpetual fire [see p. 148, note 3] and devoted himself to the priesthood had daily to perform [Manu, iii., 67, iv., 21]: viz.—1. Brahma-yajna, in honour of the Rishis, the authors of the Vedas, and therefore performed by the study of the Vedas and holy writ in general [Manu, iv., 147]. 2. Deva-yajna, in honour of the superior gods, performed by oblations to Fire himself, or through Fire to the other gods [see p. 148, note 3, and Manu, iii., 84, 85]. 3. Pitri-yajna, in honour of the progenitors of mankind [Manu, iii., 194], and especially deceased ancestors, performed by pouring out water with *tila*, etc. [Manu, iii., 202]. The solemn celebration of this offering at stated periods was called Śrāddha: see p. 112, note 1. 4. Manushya-yajna or Nṛi-yajna, in honour of men, performed by offering water, food, a seat, etc., to a guest: see p. 35, note 2; and Manu, iii., 99, etc. 5. Bhūta-yajna, or Bali, in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Griha-devatāh* is indicated in Manu, iii., 117, with commentary, and in the *Mṛichekhikaṭi*, where Chārudatta, after fulfilling the Deva-kārya, or second of the above rites [compare p. 140, l. 16] is described as offering the *bali* to the household gods around the threshold. His speech as he offers it, corresponds remarkably with that of Kāśyapa, *Yāsām baliḥ sapadi mad-griha-dehalinām, hanasāścha sārasa-ganaścha vilupta-pūreah, tāsceva samprati viriṭṭha-trinānkurāsu, vījānjaliḥ patati kīta-mukhāvalīdhaḥ*.

<sup>1</sup> See page 163, note 1 at end.

<sup>2</sup> So read all the Devanāgarī for *antarīhidā*: Cf. page 140, l. 7.

उभे । ताद । सउन्दलाविरहितं सुखं विश्वतबोवणं कथं पविसामो ।  
 उभे । तात । शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविश्यावः ।  
 काश्यपः । स्नेहप्रवृत्तिर् एव दर्शिनी ॥ सविमर्शं परिक्रम्य ॥ हन्त  
 भोः । शकुन्तलां पतिकुलं विसृज्य लब्धम् इदानीं स्नास्थं । कुतः ।

अर्थो हि कन्या परकीय एव

ताम् अद्य सम्प्रेष्य परिग्रहीतुः ।

जातो ममायं विशदः प्रकामं

प्रत्यर्पितन्यास इवान्तरात्मा ॥ १०२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ चतुर्थोऽङ्कः ॥

<sup>1</sup> 'The course of affection views it thus.' The Bengálí have *sneha-vrittir*, and one [E. I. H. 1050] *evam śansini for evam darśini*. *Yasmin viśhaye sneho bhavati tad-asānnidhyāt elddrīśa eva kramo bhavati*: Ś.

<sup>2</sup> *Hanta*: here an exclamation of joy [*harshe*: Ś.]

<sup>3</sup> 'My natural serenity of mind,' 'my natural good spirits.' A load of anxiety is taken off my mind.

<sup>4</sup> 'Verily a girl is another's property. Having to-day sent her to her husband, this my conscience has become quite clear, as if (after) restoring a deposit.' *Kānyā-rūpo 'rthah*, etc., 'the property consisting of a girl belongs to another': Ś. Ch. *Parigrahituh = parinetuh*. Hence *parigraha*, 'a wife': see p. 124, l. 6. The ceremonies of marriage are described by Colebrooke in the *Asiatic Researches*, vol. vii., p. 288-311, thus:—The bridegroom goes in procession to the house of the bride's father. The bride is given to him by her father, and their hands, on which turmeric has been previously rubbed, are bound together with kuśa-grass. The bridegroom next makes oblations to the sacred household fire, and the bridegroom drops rice into it. The bridegroom solemnly takes her hand in marriage [whence he is called *pāni-grahitā*, and marriage *pāni-grahana*], and leads her round the sacred fire [whence he is called *parinetā*]. The bride steps seven times,

Verse 102. *INDRAVAJRA* (variety of *TRIṢṬUPH*) containing eleven syllables to the half-line, each half-line being alike.

— — — — — ॥

॥ अथ पञ्चमो ऽङ्कः ॥

॥ ततः प्रविशत्यासनस्यो राजा विदूषकश्च ॥

विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वयस्य । सङ्गीतशालान्तरे अव-  
 विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वयस्य । सङ्गीतशालान्तरे अव-  
 धाणं देहि । कलविमुद्गाए गीदीए सरसञ्चोषो सुणीअदि । जाणे ।  
 धानं देहि । कलविमुद्गायां गीत्यां खरसंयोगः श्रूयन्ते । जाने ।  
 तत्तत्तोदी हंसषदिआ वणपरिअचं करेदिन्ति ।  
 तत्रभवती हंसपदिका वर्णपरिचयं करोतीति<sup>१</sup> ।

राजा । तूष्णीं भव । यावद् आकर्णयामि ।

and the marriage is then irrevocable. *Viśadah* = *prasannah*, 'serene,  
 tranquil:' K. = *sushta*; Ś. Compare *manasah prasādah*: Vikram., Act 5.  
*Prakāman* = *atyartham*: see p. 109, note 1. The Bengālī reading of  
 the last two lines is *jāto 'smi samyag viśadāntarātmā, chiraśya nikṣhepam*  
*ivāpayitvā*.

<sup>१</sup> In the Bengālī MSS. the speech of the Chamberlain commences the Act.

<sup>२</sup> 'Turn (thy) attention to the interior of the music-hall. In a soft and clear  
 song harmonious sounds are heard [the union of notes is heard].' *Īśvara-*  
*nām yatra nrityādikām bhavati sā saṅgita-śālā*, 'A music-saloon is a place  
 where dancing, etc., is performed before princes:' Ś. *Avadhānam*: *Kāṭavema*  
 has *avadhāranam*. *Gītyām* = *dhrurūdyām*: K. The Prākṛit *gīdīs* may  
 stand for the instrumental, genitive, or locative cases. *Sucara-sanyoga*:  
*Kāṭavema* has *ncara-yoga*. Both expressions occur in the *Mṛichebhakāṭi*  
 [p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9], and in the *Mālavikāgni-*  
*mitra* [p. 67, l. 6 with note].

<sup>३</sup> 'Is practising singing,' *lit.*, 'Is making acquaintance with the *varṇas*.'  
*Parichaya* = *abhyāsa*: Ch. *Varṇa*, 'the order or arrangement of a song.'  
 It may also mean 'a musical mode.' These modes are numerous, personified



॥ आकाशे गीयते ॥

अहिण्वमञ्जुलोलुबो तुमं

अभिनवमधुलोलुपस् त्वं

तह परिचुम्बिष्य चूचमञ्जरिं ।

तथा परिचुम्ब्य चूतमञ्जरीं ।

कमलवसहमेक्षणिष्वुदो

कमलवसतिमाचनिर्हृतो

मञ्जुकर विन्दिरिदोषि णं कथं ॥ १०३ ॥

मधुकर विस्मृतो ऽसि एनां कथं ॥ १०३ ॥

either as male [Rāga,] or female [Rāginī.] According to Ś. and Ch., the *varṇas* intended here are of four kinds, the first two corresponding with the division of the *bhāvas*, or 'affections.' *Gītishu chatwāra varṇā bhavanti yad dha Bharatah; Śthāyī tathaiva Sanchārī tathā Rohāvarohinau. Varṇā chatwāra evaite kathitā sarva-gītishu.*

<sup>1</sup> 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Chūta-manjari* = *āmra-kalikā*: Ś. Compare in Vikram., Act 2, *Īśad-baddha-rajah-kaṇḍagra-kapīṣṭhā chūte navā manjari. Kamala-vasati* = *kamalāvasthiti*: Ś. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Compare *Na pankajam tad yad alina-śatpadam*, 'That is not a lotus which has no bee clinging to it:' Bhaṭ-Kāvya, ii., 19; also *Gunjad-dvirepho 'yam ambuja-sthah*, 'the murmuring bee remaining in the lotus:' Ritu-s., vi., 15; and *Idam ruṇaddhi mām padmam antah-kvaṇita-śatpadam*: Vikram., Act 4. *Madhukara*: see p. 32, note 1. *Viśmṛito*: see p. 162, note 1. In Prākṛit, two forms *mar* and *umar* are used for *smṛi*: the first becomes *mhar* after a preposition [as in *vimharo* for *viśmayah*: Varar., iii., 32], but *vimarido* would be equally correct according to Varar., iii., 56. Kātavema observes that under the figure of a bee, Haṇsapadikā covertly reproves the king for having forgotten her. Śankara and Chandra-śekhara call this verse a *Prach-*

राजा । अहो रागपरिवाहिणी गीतिः ।

विदूषकः । किं दाव गीदीए अवगदी अकुरत्थो ।

विदूषकः । किं तावद् गीत्या अवगतो ऽचरार्यः ।

राजा ॥ स्मितं कृत्वा ॥ सक्तत्कृतप्रणयो ऽयं जनः । तद् अस्या देवीं वसुमतीम् अन्तरेण महद् उपालम्भनं गतो ऽस्मि । मखे माठय । मदचनाद् उच्यतां हंसपदिका । निपुणम् उपालम्भो ऽस्मीति ।

विदूषकः । जं भवं आणवेदि ॥ उत्थाय ॥ भो वयस्स । गही-

विदूषकः । यद् भवान् आज्ञापयति ॥ उत्थाय ॥ भो वयस्स । गृही-  
दस्स ताए परकीएहिं हत्थेहिं सिंहण्डए ताडीअमाणस्स अच्छराए  
तस्स तथा परकीयैर् हस्तीः शिखण्डके ताद्यमानस्स अक्षरसा  
वीदराअस्स विश्र णत्थि दाणिं मे मोक्खो ।

वीतरागस्स इव नास्मि इदानीं मे मोक्षः ।

*chhāḍḍaka*, and quotes the following from Kavi-kaṇṭhahāra: *Anyāsaktam patim matvā prema-vicchēdha-manyuṇā vīṇā-purāṣasaram gānam striyāḥ prachēhḍḍako matah*.

<sup>1</sup> 'Oh, what an impassioned strain!' lit., a song overflowing with affection or passion. *Rāga-parivāhīnī* = *anurāga-nishyandīnī*; *Ś.* = *kāma-sampūrṇā*; K. Compare p. 89, note 2.

<sup>2</sup> 'The meaning of the words,' lit., of the letters or syllables.

<sup>3</sup> 'This person [*i.e.*, I] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatī,' *Kṛitā-pranayo* = *kṛitā-premā*. *Ayam jana*, *i.e.*, *mad-rūpāḥ*, 'consisting of me'; *Ś.* Compare page 145, note 1. *Vasumatī* is a name for the earth: compare p. 124, note 1. *Antareṇa*: see page 81, note 2. After *kṛitā-pranayo* 'yam janāḥ, the Calc. edit. adds *ityakṣharāṭṭhah*, 'such is the meaning of the words.'

<sup>4</sup> 'There is not now any liberation for me (suffered to be) seized by her with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten, any more than for a sage-with-suppressed-passions (if taken unawares) by a lovely-nymph.' *Śikhāṇḍaka* is 'the lock of hair left on the crown of the head at tonsure.' This was the only portion of hair suffered to remain on the head of a Brāhman, but in the case of the military class, three or five

राजा । गच्छ । नागरिकदृष्ट्या सञ्ज्ञापयैनां ।

विदूषकः । का गई ॥ इति निष्क्रान्तः ॥

विदूषकः । का गतिः ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतं ॥ किं नु खलु गीतार्थम् आकर्ण्यष्टजनविरहाद्  
क्षतेऽपि बलवद् उत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निश्चम्य शब्दान्

पर्युत्सुकीभवति यत् सुखितोऽपि जन्तुः ।

तच्चेतसा स्मरति नूनम् अबोधपूर्वं

भावस्त्रिराणि जननान्तरसौन्दर्यानि ॥ १०४ ॥

इति पर्याकुलस्तिष्ठति ।

locks called *kṛka-pakṣadh* were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *sanskṛas* or rites which every Brāhmaṇ had to undergo. The first, or *chūḍa-karaṇa* took place from one to three years old, generally after teething [Manu, ii., 35]; the second or final tonsure *keśānta* in the sixteenth year from conception [ii. 65]. *Moksha* has here a double sense—1. 'Liberation of the body from danger;' 2. 'Liberation of the soul from further transmigration:' see note 3 in this page. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs: see p. 44, note 1.

<sup>1</sup> 'In the courtly (fashionable) style.' *Pravīṇasya ṛityā*: K. *Nāgarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

<sup>2</sup> See page 62, line 6, with note 3.

<sup>3</sup> 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyāni*, i.e., *vastāni*: Ś. Kāṭavema has *rūpāni* for *ramyāni* and *sthilāni* for *sthirāni*.

Verse 104. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96, 100.

॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी । अहो नु खल्वीदृशीम् अवस्थां प्रतिपन्नो ऽस्मि ।

आचार इत्यवहितेन मया गृहीता

या वेचयष्टिर् अवरोधगृहेषु राज्ञः ।

काले गते वज्रतिथे मम सैव जाता

प्रस्थानविक्रवगतेर् अवलम्बनार्थं ॥ १०५ ॥

*Abodha-pūrvam*, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *amati-pūrvam*, *abuddhi-pūrvam*, 'without any previous idea.' The doctrine of transmigration is an essential dogma of the Hindú religion. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipāka*.

'The Kanchukī or chamberlain was the attendant on the women's apartments. Śāṅkara and Chandra-śekhara quote the following from Bharata: *Antahpura-charo viddho vipro guṇa-gaṇḍvitatā sarva-kāryārtha-kūśalāḥ kanchukīti abhidhiyate. Jara-vaiḥkalyaṇa-yuktena viśeḍ gātreṇa kanchukī*; 'The character styled *kanchukī* is an attendant in the inner apartments, an old-man, a brāhmaṇ, endowed with numerous good qualities, and a clever man of business. The *kanchukī* should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of the 3rd. Act of the *Vikramorvaśī*.

<sup>2</sup> 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Vetra-yashti*, properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Arahitena*, lit., 'attentive,' 'careful,' 'watchful,' i.e., 'appointed to a careful superintendence or watch.' So read all the Devanāgarī; the Bengālī, with Śāṅkara, have *adhikṛitena*, i.e., 'by me set over,' etc. *Ararodha-griheshu*: see p. 21, note 1. *Bahutiṭhe* = *bahu*

Verse 105. VASANTA-TILAKĀ (variety of ŚĀṅKARĀ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.

भोः । कामं धर्मकार्यम् अनतिपात्यं देवस्य । तथापीदानीमेव धर्मा-  
सनाद् उत्थितस्य पुनर् उपरोधकारि कस्यश्चिद्व्यागमनम् अस्मै नोत्सहे  
निवेदितुं । अथवा । अविश्रामोऽयं लोकतन्त्राधिकारः । कुतः ।

दतिः

भानुः सद्युक्ततुरङ्ग एव

रात्रिन्दिवं गन्धर्वहः प्रयाति ।

शेषः सदैवाहितभूमिभारः

षष्ठांशदत्तेर् अपि धर्म एषः ॥ १०६ ॥

यावन् नियोगम् अनुतिष्ठामि ॥ परिक्रम्यावलोक्य च ॥ एष देवः ।

प्रजाः प्रजाः स्ना हव तन्मयिला

निधेवते आन्तमना विविक्तं ।

*śankhyā*: Chézy. Kātavema observes that *bahu* is here treated as a numeral, *titha* being a kind of ordinal affix. See Carey and Forster's Grammar, and Wilson's Dictionary. The latter translates *bahutitha* by "manieth."

<sup>1</sup> 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Ātharv*: see p. 30, note 1. *Loka-tantra*; root *tantr* or *tatṛi*, 'to support or maintain a family': see further on, note 1, p. 188.

<sup>2</sup> 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śeṣha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kuṭas*: see p. 54, note 2. *Bhānuh*, 'the Sun': see p. 142, note 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose.' Ś. *Sūrya evambhūtaḥ san prayāti*: Ś. *Gandha-vahah*, lit., 'the scent-bearer' = *vāyuh*: Ś. *Śeṣha* = *Ananta*, 'a mythological serpent, the personification of eternity [*anantatā*] and king of the Nāgas or snakes who inhabit the lowermost of the seven Pātālas or infernal regions. His body formed the couch of Vishnu, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Balarāma, the elder brother of Kṛishṇa. *Āhita*: see p. 150, note 1. *Shashthānīa-vṛittir*: see p. 83, note 2.

यूथानि सञ्चार्य रविप्रतप्तः

शीतं दिवा स्थानमिव द्विपेन्द्रः ॥ १०७ ॥

॥ उपगम्य ॥ जयतु जयतु देवः । एते खलु हिमवतो गिरेर्-उपत्यकार-  
ण्यवासिनः काश्यपसन्देशम् आदाय सस्त्रीकास्तपस्विनः सम्प्राप्ताः ।  
श्रुत्वा देवः प्रमाणं ।

राजा ॥ सादरं ॥ किं काश्यपसन्देशचारिणः ।

कञ्चुकी । अर्थं किं ।

राजा । तेन हि मदचनाद् विज्ञाप्यताम् उपाध्यायः सोमरातः ।  
अमून आश्रमवासिनः औतेन विधिनां सत्कृत्य स्वयमेव प्रवेशयितुम्  
अर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

राजा ॥ उत्थाय ॥ वेचवति । अग्निशरणमार्गम् आदेशय ।

<sup>1</sup> 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitvā* [see p. 187, note 1] so read all the Bengālī, supported by K.; two of the Devanāgarī, *śānticayitvā*; the Mackenzie, *harshayitvā*. *Śrāntah-mandh* is the reading of the Mackenzie, supported by K.; the other Devanāgarī, *śānta-mandh*, 'composed in mind.' *Sanchārya*, lit., 'having cause to move about or graze:' = *bhramayitvā*: Ś. *Vivikṭam* = *vijāna-pradeśam*. *Divā* = *madhyāhne*, 'in the middle of the day:' Chéry. *Ducipendrah* = *hasti-rājah* = *yūtha-nāthah*, 'a large elephant, the leader of a wild herd.'

<sup>2</sup> 'Having heard, your majesty must decide (what is to be done).' Kāṭavama supplies *yat kartavyam*. *Pramāṇam*: see page 30, note 2 at the end.

<sup>3</sup> *Atha kim sūktāre*: S.: see p. 45, note 2.

<sup>4</sup> 'In the form enjoined by the scriptures.' *Śruti-bodhitena prakāreṇa*: Ś.

<sup>5</sup> *Agni-śarāṇa*: see p. 148, note 3. *Mārgam*: see page 161, note 2.

Verse 107. UPAJĀTI OF AKHYĀNAKĪ (variety of TRISHṬUBH). See Verse 41.

प्रतीहारी । इदो इदो देवो ।

प्रतीहारी । इत इतो देवः ।

राजा ॥ परिक्रामति । अधिकारखेदं निरूप्य ॥ सर्वः प्रार्थितम्  
अर्थम् अधिगम्य सुखी सन्पद्यते जन्तुः । राज्ञां तु चरितार्थता दुःखो-  
त्तरैव ।

औत्सुक्यमाचम्य अवसादयति प्रतिष्ठा

क्षिप्नाति लब्धपरिपालनदुस्तिर् एव ।

नातिश्रमापनयनाय न च श्रमाय

राज्यं स्वहस्तधृतदण्डम् इवातपचं ॥ १०८ ॥

<sup>1</sup> 'The attainment of the object (of their ambition) is followed by pain.' *Charitārthatā* = *rājya-prāptih*, 'the attainment of the throne:' Ś. *Duk-khottarā* = *kheda-samvalitā*, 'encompassed with trouble:' Ś.

<sup>2</sup> 'The-attainment-of-the-object-of-ambition satisfies anxious longing merely: the very business of guarding what has been obtained, harasses. Royalty [the office of king] like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.' *Autsukyam* = *utkanthā*, 'longing,' 'eager desire:' such as *kadd rājā bhaviṣhyadmyādi*, 'when shall I become king? etc.:' *tam eva dukkha-dāyini pratishthā avasādayati*, 'that (desire) certainly the harassing attainment-of-the-highest-rank allays:' Ch. Śankara reads *pratishthām*, and places it in opposition to *autsukya-mātram*, making *rājam* the nominative case to *avasādayati*. The Bengālī MS. [E. I. H. 1060] gives *pratishthām* in the margin, and this reading is certainly supported by the parallel passage (*sādayanti pratishthām*, etc.) in the beginning of Act 3 of the *Vikramorvaśī*. Chandra śekhara also notices this reading, but adopts the one in the text and censures the interpretation of Śankara. *Pratishthā* may, without doubt, have the sense I have given, which agrees with the *prārthitārthādhigamah* and *charitārthatā* of the preceding lines. *Ati-śrama* may either refer to the trouble which the king has undergone in arriving at the object of his ambition, or to the troubles of his subjects which it is his office to remove. In the latter case *na cha śramāya* will mean 'without leading to personal trouble or

Verse 108. VARANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105.

नेपथ्ये

वैतालिकौ । विजयतां देवः ।

प्रथमः ।

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः

प्रतिदिनम् अथवा ते वृत्तिर् एवविधेव ।

weariness.' The Indian *chattar*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na cha śramāya*: is found in all the Devanāgarī MSS.; the Bengālī have *yathā śramāya*, i.e., 'Royalty does not so much lead to the removal of fatigue as to fatigue.' According to Kāṭavema, who repeats the first negative before *na cha śramāya*, the two negatives are here employed affirmatively, i.e., to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Compare the note on this use of the negatives, p. 24, note 1.

<sup>1</sup> *Vaitālika* = *vandin*, 'a herald.' Ch. = *stuti-pāthaka*, 'a panegyrist.' Ś. He was a kind of herald or crier, whose duty was to announce in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In the *Vikramorvaśī* and *Ratnāvalī*, only one *Vaitālika* appears, but here and in the *Mālavikāgnimitra* there are two. In the *Vikramorvaśī* [Act 2] he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. Professor Wilson observes that the royal station was no sinecure. From the *Daśa-kumāra* it appears that the day and night were each divided into eight portions of one hour and a half, reckoned from sunrise, and thus distributed:—Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents; 5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. —Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He



अनुभवति हि मूर्धा पादपस्तीत्रम् उष्णं

ग्रमयति परितापं ह्यायया संश्रितानां ॥ १०८ ॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितान् आत्तदण्डः

प्रग्रमयसि विवादं कल्पसे रक्षणाय ।

अतनुषु विभवेषु ज्ञातयः सन्तु नाम

तयि तु परिसमाप्तं बन्धुक्षयं प्रजानां ॥ ११० ॥

is to hold a private consultation with his ministers, and instruct his officers; 8. He is to attend upon the *Purohita* or family priest, for the performance of religious ceremonies. See Wilson's *Hindú Theatre*, vol. i., p. 209.

<sup>1</sup> 'Indifferent to thine own ease, thou endurest toil every day for the sake of (thy) people. But thy regular-business is of this very kind. For the tree suffers intense heat with its head (while) it allays by (its) shade the heat of those seeking (its) shelter.' *Ātharvā*: see p. 30, note 1. *Vṛttir*: some of the Bengālī, supported by K. and Ś., have *śriṣhtir*.

<sup>2</sup> 'Having assumed the mace [sceptre] thou restrainest those who advance on the wrong road [set out on bad courses]; thou composest differences; thou art adequate to the protection (of thy people). Let kinsmen make their appearance forsooth in affluent circumstances [when there is abundant property] but in thee the whole duty of a kinsman is comprehended towards thy subjects.' *Ātta-danda* = *grīhita-danda*. *Danda*, 'a magistrate's staff,' taken as a symbol of punishment, and justice. It is sometimes 'the sceptre of a king.' Hence *danda-dhara*, *dandīn*, 'Staff-bearer,' etc., are names for Yama, the god of justice and lord of punishment. *Vimārga*: some have *kumārga*, 'bad ways.' *Kalpase* = *sampadyase*: K. Manu furnishes several examples of *kṛip* in the sense of 'to be sufficient,' 'to be fit': ii., 151; ii., 266; vi., 20. Also Raghu-v., viii., 40. *Ātanuṣhu vibhaveshu* = *utsaveshu*, 'at times of festivity.' *Kukṣimbharibhis taiḥ kim prayojanam*, 'What is the use of these parasitical gluttons as relations?': K. The Calcutta edition and Ś. have *samvibhaktāḥ* for *santu nama*. The meaning may certainly be 'Let kinsmen make their appearance [i.e., start up they will

Verses 109 and 110. *MĀLINĪ* or *MĀNINĪ* (variety of *Āti-ŚAKKARĪ*). See Verses 10, 19, 20, 33, 55.

राजा । एते क्लान्तमनसः पुनर् नवीकृताः स्मः ॥ इति परिक्रामति ॥  
 प्रतीहारी । अहिण्वमम्यज्जणमिरीआं म खिहिदहोमधेणू अग्नि-  
 प्रतीहारी । अभिनवसम्यार्जनसञ्चीकः सखिहितहोमधेणुर् अग्नि-  
 सरणालिन्दो । आरुहद् देवो ।  
 शरणालिन्दः । आरोहतु देवः ।

राजा ॥ आरुह्य परिजनां सावलम्बो तिष्ठति ॥ वेचवति । किमु-  
 हिम्य भगवता काश्यपेन मत्सकाशम् च्चवयः प्रेरिताः स्मः ।

किं तावद् प्रतिनाम् उपोढतपसां विघ्नैस् तपो दूषितं  
 धर्मारण्यचरेषु केन सिद् उत प्राणिष्वसञ्चेष्टितं ।

आहोस्त्रित् प्रभवो ममापचरितैर् विष्टम्भितो वीरुधाम्  
 इत्यारुढवज्रप्रतर्कम् अपरिच्छेदाकुलं मे मनः ॥ १११ ॥

on all sides] when there is plenty of property to divide.' Kātavama refers to a verse towards the end of Act vi. of this play, *yena yena viyujjante prajāh*, etc., 'Let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

<sup>1</sup> 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śrika*, lit., 'possessed of the goddess of beauty;' a bold metaphor, occurring elsewhere in Kālidāsa. *Itoma-dhenu*, *Agni-śarana*: see p. 18, note 3.

<sup>2</sup> 'Has the devotion [penance] of the ascetics who have just commenced (their) penitential rites been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred grove? Or is it that the flowering of the ereeping plants has been checked [stopped, stunted] through my misdeeds; thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' *Upodha* = *samprāpta*: K. *Vighnais*: see p. 39, note 6. *Dharmāraṇya-charaṣhu prāṇishu*: Compare p. 12, l. 8. *Āhoseit*, a particle of doubt. *Prasava*, i.e., *pushpa-phalādi*, 'the flower, fruit, etc.': K. *Apacharitaish* = *durdhārāish*.

Verse 111. *Śārdūla-vikrāṇita* (variety of *Atidhṛiti*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98.

प्रतीहारी । सुअरिदणन्दिणो दधीशो देवं सभाजद्दुं  
प्रतीहारी । सुचरितनन्दिन षष्ठयो देवं सभाजयितुम्  
आचदेत्ति तद्धेमि ।

आगता इति तर्कयामि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः ।  
पुरस्त्रेष्वां कञ्चुकी पुरोहितस्य ॥

कञ्चुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारदत ।

महाभागः कामं नरपतिर् अभिन्नस्थितिर् अश्वी

न कश्चिद् वर्षानाम् अपथ्यम् अपरुष्टो ऽपि भजते ।

तथापीदं श्रमत् परिचितविविक्तेन मनसा

जनाकीर्णं मन्ये ऊतवहपरीतं गृहं मृदव ॥ ११२ ॥

शारदतः । स्थाने भवान् पुरप्रवेशाद् इत्यभूतः संवृत्तः । अहमपि

<sup>1</sup> 'To pay homage to.' *Sabhāj* is one of the few dissyllabic roots.

<sup>2</sup> 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) none of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kādam* occurs frequently in this sense: compare p. 24, note 1; p. 106, note 2. *Abhinna-sthitiḥ* = *avihata-maryādaḥ*: K. = *sa-maryādaḥ*: Ś. *Asau*: so reads the Mackenzie MS. and the Bengālī; the others have *aho*. *Varṇānām*, i.e., *brāhmaṇādīnām*. *Apakṛiṣṭo 'pi*, i.e., 'The classes or castes were originally four in number:—1. Brāhmanas or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants and husbandmen; 4. Śūdras or slaves: see page 84, note 2. *Apatha*, 'a wrong road,' 'a bad road,' a common metaphor like *amārga*, *unmārga*, *vimārga*, to express wicked courses. *Idam janāḍkṛnam*, i.e., *idam puro-vartī nṛpāṅganam*, 'this royal court before me eyes:' Ś. *janāḍkṛnam* may perhaps be used, as in line 2, Act 2. of *Vikramorvaśī*, for a substantive meaning 'a crowded thoroughfare.' *Huta-raha-paritām* = *lagndgnim*: Ś.



अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणां ॥ ११४ ॥

प्रतीहारी । देव । पश्यन्मुखवर्णा दोषान्ति । जानामि । विस्मद्ध-

प्रतीहारी । देव । प्रसन्नमुखवर्णा दृश्यन्ते । जानामि । विस्मय-  
कञ्जा रक्षी श्रो ।

कार्या स्वययः ।

राजा ॥ शकुन्तलां दृष्ट्वा ॥ अथाचभवती ।

का खिद् अवगुण्ठनवती नातिपरिसुष्टशरीरलावण्या ।

मध्ये तपोधनानां किसलयम् हव पाण्डुपत्राणां ॥ ११५ ॥

and interests have nothing to do with his conduct.' 'This favour and protection is only what might be expected from his benevolent nature.' It is possible that by *vayam madhyasthāh* may be meant, 'we are indifferent persons,' 'we have no suit to urge nor petition to present.'

<sup>1</sup> 'Because trees become bent down by the growing-weight of fruit; clouds hang down the more (when charged) with fresh rain; good men are not made arrogant by abundant riches: this is the very nature of the benefactors of others.' *Kulas*: see p. 54, note 2. *Bhūri*: generally found in composition, but not always: see *Mahābh.*, xii., 1410. Most of the Bengālī MSS. have *dūra*. This verse occurs in *Bhartṛi-hari* [ii., 62, edit. Bohnen], where *udgamaiḥ* is adopted for *dgamaiḥ*, and another reading *bhūmi* for *bhūri* is noticed. Oriental poets are fond of adducing trees and clouds as examples of disinterested liberality. 'The tree does not remove its shade from him who cuts it down:' *Hitop.*, l. 353.

<sup>2</sup> 'The Rishis appear to have serene complexions. (Hence) I conclude they have some business which may inspire confidence.' *Prasanna-mukhaḥ-varṇāḥ*: so read two of the Devanāgarī MSS. supported by a similar compound in *Mālavikāgn.*, p. 55, l. 20. The Colebrooke has *mandana* and my own *pandā* for *vandā*.

<sup>3</sup> 'Who is this veiled-one, the loveliness of whose person is not fully

Verse 114. VANĀSTHAVILA (variety of JAGATī) See Verses 18, 22, 23, 67, 81.

Verse 115. ĀRYĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — |  
— — — | — — — | — — — || — — — | — — — | — — — | — — — |

प्रतीहारी । देव । कुटूहलगर्भो प्रहितो ण मे तर्को पसरदि । णं  
प्रतीहारी । देव । कुटूहलगर्भः प्रहितो न मे तर्कः प्रसरति । ननु  
दंसणोआ उण मे आकिदी लक्खीअदि ।

दर्शनीया पुनर् अस्या आकृतिर् लक्ष्यते ।

राजा । भवतु । अनिर्वर्णनीयं परकलत्रं ।

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हिचक्ष ॥ किं एषं  
शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हृदय । किम् एवं  
वेवमि । अज्जउत्तम्म भावं ओधारिअ धीरं दाव होहि ।

वेपसे । आर्यपुत्रस्य भावम् अवधार्य धीरं तावद् भवं ।

पुरोहितः ॥ पुरो गत्वा ॥ एते विधिवद् अर्चितास् तपस्विनः ।  
कसिद् एवाम् उपाध्यायसन्देशः । तं देवः ओतुम् अर्हति ।

राजा । अवहितो ऽस्मि ।

अध्वयः ॥ हस्तान् उद्यम्य ॥ विजयस्व राजन् ।

राजा । सर्वान् अभिवादये ।

अध्वयः । दद्येन युज्यस्व ।

displayed?' *Sic* it is a particle of question and doubt. *Aravunthana* = *mastakāchadana-vastra* : Ch. The second half of this verse is clear.

<sup>1</sup> 'The suspicion [conjecture] engendered by my curiosity does not seem appropriate.' The Mackenzie MS., supported by K., has *paḍihādi* for *prati-  
bhāti* [in place of *pasaradi* for *prasarati*, the reading of the other Deva-  
nāgarī] and *paḍihado* for *pahido*. I have retained *pahido*, as it appears to  
make the best sense; but the Prakrit seems here hardly to admit of literal  
Sanskrit interpretation.

<sup>2</sup> 'Ought not to be gazed at.' *Anirvarṇanyam* = *adarśanyam*.

<sup>3</sup> 'Having reflected on [called to mind], the affection of thy lord, be firm.'  
*Dhāva* = *sneha* : compare p. 112, note 3. The Bengālī have *smṛitā* for  
*avadhārya*. *Ārya-putra*, 'son of a venerable parent,' is the regular dramatic  
mode of addressing a husband.

<sup>4</sup> 'Has a message from the preceptor.' A Bahuvrīhi agreeing with  
*kāśchit*.

राजा । अपि निर्विघ्नतपसो मुनयः ।

ऋषयः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।

तमस्तपति घर्मांशौ कथम् आविर्भविव्यति ॥ ११६ ॥

राजा । अथवान्खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय  
कुशली काश्रपः ।

ऋषयः । स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तम् अनामयप्रश्न-  
पूर्वकम् इदम् आह ।

राजा । किम् आज्ञापयति भगवान् ।

<sup>1</sup> See page 35, note 1, and compare page 89, note 1.

<sup>2</sup> 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' *Tapati*, loc. caso of the present part., here used absolutely. *Gharmanśau* = *sūryo*: Ś. The Dictionary gives *gharma-raśmi*.

<sup>3</sup> 'My title of *Rājā* has indeed significancy.' The *Rishis* had, in the preceding verse, compared the king to the Sun, and *rājan* is derived from *rāj*, 'to shine.' It is, however, probable that the play is on the words *rājan* and *rakshitrī*. Compare *Manu*, vii., 3. *Rakshārtham asya sarvasya rājānam acirjat prabhūh*, 'The Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In *Mahābh.*, xii., 1032, *rājan* is derived from the root *rany*, 'to conciliate.'

<sup>4</sup> 'Is his reverence *Kāśyapa* prosperous for the welfare of the world?' *Kuśāl*: see p. 35, note 1. *Bhagavān*, etc.: When the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called *Chandra-vindu* is written over, to show that the *l* substituted for it has a nasal sound: *Laghu-kaum.*, No. 79.

<sup>5</sup> 'Saints [*lit.*, men endowed with or capable of perfection: *Vish. Pur.*, p. 45] have prosperity in their power. He with inquiries about your safety says this to your highness.' It will be readily remarked that the character of

शार्ङ्गरव । यन्मिथःसमयाद् इमां मदीयां दुहितरं भवान्  
उपायंस्ते । तन्मया प्रीतिमता युवयोर् अनुज्ञातं । कुतः ।

तम् अर्हतां प्रायसरः स्यतो ऽसि नः

शकुन्तला मूर्तीमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥ ११७ ॥

तद् इदानीम् आपन्नसत्त्वा प्रतिशुद्धतां सहधर्मचरणायेति ।

गौतमी । अज्ज । किम्पि वक्तुकामस्मि । ए मे वञ्चनावसरो अस्ति ।

गौतमी । आर्य । किमपि वक्तुकामास्मि । न मे वचनावसरो ऽस्ति ।

कथंति ।

कथमिति ।

these Rishis is evidently that of plain, honest, independent men. *Andamaya*: see Manu, ii., 127, 'Let a man ask a Bráhmaṇ, on meeting him, as to his *kuśalam*; a Kshatriya, as to his *andamayam*; a Vaiśya, as to his *kshemam*; and a Śúdra, as to his *árogyam*.' The king was of course a Kshatriya: see page 30, note 2.

<sup>1</sup> The 3rd. sing. 3rd. pret. *átm. of yam* with *upa* (meaning 'to marry') is either *upáyata* or *upáyanta*: Páṇini, i., 2, 16. The Bengálí have the 2d. pret., *upayeme*.

<sup>2</sup> 'Thou art esteemed by us the chief of the worthy, and Śakuntalá, incarnate virtue. Brahmá [the Lord of creatures] bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Nah*, the Colebrooke MS. reads *yat*. *Vadhú-varam*, a Dvandwa compound in the neuter gender. *Váchyam na gatah*: whether Brahmá was famous for presiding over ill-assorted marriages, or whether there may be some allusion here to the bad character he obtained among the gods by his incestuous attempt on the virtue of his own daughter, is not clear.

<sup>3</sup> 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' i.e., those rites or *sanskáras*, which were performed for the child before and after birth, probably by the parents conjointly [*saha*]: see Manu, ii., 27, etc.



णावेक्खिदो गुरुअणो इमिणा ण तुएवि पुच्छिदो वन्तू ।  
 नापेच्चितो गुरुजनो ऽनया न तयापि पृष्ठो वन्तुः ।  
 एककं एव चरिए किं भणदु एक एकस्स ॥ ११८ ॥  
 एकैकम् एवं चरिते किं भणतु एक एकस्स ॥ ११८ ॥  
 शकुन्तला ॥ आत्मगतं ॥ किं एक्कु अज्जउत्तो भणादि ।  
 शकुन्तला ॥ आत्मगतं ॥ किं नु खलु आर्यपुत्रो भणति ।  
 राजा । किम् इदम् उपन्यसं ।  
 शकुन्तला ॥ आत्मगतं ॥ पावओक्कु एसो वअणोवणासो ।  
 शकुन्तला ॥ आत्मगतं ॥ पावकः खलु एष वचनोपन्यासः ।  
 शार्ङ्गरवः । कथम् इदं नाम । भवन्त एव सुतरां लोकवृत्तान्त-  
 निष्णाताः ।

<sup>1</sup> 'Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [*lit.*, one with the other, *i.e.*, in a private tête-à-tête], what has each one to say to the other?' *Guru-jana*: see p. 173, note 3 in middle. The Devanāgarī MSS. have *imds* for *imind*. The latter, which is the reading of the oldest Bengālī, I have retained on account of the metre. There is no reason why in Prākṛit *imīna* should not be used for the fem. instrum., since *imassim* is admissible for the fem. loc.: see p. 36, l. 2. *Ekakam* = *anyonyam*, 'mutually': Ś., Ch. *Bhaṇṇadu* is the reading of some of the Bengālī MSS. followed by the Calcutta edition; I have written *bhaṇṇadu* for *bhaṇḍu*, on account of the metre, and on the authority of Lassen's *Inst. Prak.*, p. 277. The Devanāgarī have *kim bhaṇāmi*; which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam ekkaṣa*. *Eka* may be for *eka-janah*, applicable to either gender. The commentary of Chandra-śekhara is in favour of the above interpretation.

<sup>2</sup> 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. insert *eso* after *ekku*.

<sup>3</sup> 'Such-persons-as-your-majesty are certainly full well acquainted with

Verse 118. *Āṇvā* or *Gāṇvā*. (See Verse 2.)

— — | — — — | — — — || — — — | — — — | — — — | — — — | — — —  
 — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

सतीमपि ज्ञातिकुलैकसंश्रयां

जनो ऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुर् दृश्यते

तदप्रियापि प्रमदा खबन्धुभिः ॥ ११८ ॥

राजा । किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हिअअ । सम्पदं दे आसङ्गा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ च्चदय । साम्मतं ते आसङ्गा ।

शार्ङ्गरवः । किं कृतकार्यद्वेषाद् धर्मं प्रति विमुखतोचिता राज्ञः ।

राजा । कुतो ऽयम् अस्वत्कल्पनाप्रश्नः ।

शार्ङ्गरवः । मूर्खन्यमी विकाराः प्रायेणैश्वर्यमंशेषु ।

the ways of the world.' *Loka-vṛttānta-nishṇḍātā* = *loka-vyavahāra-jñātā* Ś. *Ni-śṇḍāta* (= *abhijña*: Ch.) lit., 'bathed in'; hence 'conversant with.' The *Sāhit.-darp.* [p. 193] reads *bhavan loka-vṛttānte nishṇḍātā*.

<sup>1</sup> 'People suspect a married-woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jñāti*, etc. = *nija-griha-rāsinim*: Ś. *Anyathā*, i.e., *vyabhichārīnim*, 'unchaste': Ś. *Ishyate* = *ākāṅkshyate*: Ś. *Tad-apriyāpi*: the Bengālī, my own MS., and the *Sāh.-darp.* read *priyāpriyā vā*, 'liked or disliked:' but K. supports the other reading.

<sup>2</sup> 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengālī, and I have adopted it as preferable to that of the Devanāgarī, *Kīm kṛta-kārya-dvesho dharmam prati vimukhatā kṛitavajñā*. Dr. Bochtlingk has endeavoured to solve the difficulty by suggesting that *kṛitavajñā* should be struck out of the text, as being probably an interpolation from the margin. All the Devanāgarī, however, introduce it.

<sup>3</sup> 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyamānārthasya kalpanayā kṛitā prasnaḥ*: K.

<sup>4</sup> 'These changes-of-purpose [fickleness of disposition] mostly take effect [with strong] in those who are intoxicated with sovereign-power.' *Mūr-*

राजा । विशेषेणाधिचिन्तो ऽस्मि ।

गीतमी । जादे । मुहुत्तत्र मा लज्ज । अवणइस्सं दाव दे ओ-  
गीतमी । जाते । मुहुर्तं मा लज्जस्स । अपनेय्यामि तावत्ते अव-  
उण्णं । तदो तुमं भद्दा अविजाणस्सुदि ॥ इति यथोक्तं करोति ॥  
गुण्डनं । ततस्त्वां भर्ता अभिज्ञास्यति ॥ इति यथोक्तं करोति ॥

राजा ॥ शकुन्तलां निर्वर्ष्य । आत्मगतं ॥

इदम् उपनतम् एवं रूपम् अस्तिष्टकान्ति

प्रथमपरिगृहीतं स्यान् न वेत्यव्यवस्यन् ।

भ्रमर इव विभाते कुन्दम् अन्तसुषारं

न खलु च परिभोक्तुं नैव शक्नोमि ह्यंतुं ॥ १२० ॥

इति विचारयन् स्थितः ॥

प्रतीहारी । अहो धम्मावेक्खिदा भट्टिणो । ईदिमं णाम सुखो-  
प्रतीहारी । अहो धर्मावेच्छिता भर्तुः । ईदृशं नाम सुखो-

*chhanti = vādhanti* : Ś. = *vydṣṇuanti* : K. Cf. Ragh., xii., 57; vi., 9; x., 80. The root *murchh* has generally the opposite sense, to 'lose strength,' 'grow weaker,' 'faint away.' It is applied to the thickening of darkness, in the *Vikramorvaśī*, Act 3, *tamasām nīśi murchhatām*.

<sup>1</sup> 'I am especially aimed-at-by-this censure,' i.e., I am the especial object of this censorious remark about 'persons intoxicated with power.'

<sup>2</sup> 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Akliṣṭa-kānti* = *anavadya-saundaryam* : K. *Parigrihītam* : see p. 181, note 4. *Ayasyāyan* [= *anūchinīcan*] so reads Kāṭavama; I have ventured to follow him, although nearly all the Devanāgarī MSS. have *eyasyāyan*. . Compare p. 146, l. 8, note 3, and p. 161, l. 6. If *eyasyāyan* is retained, it must be translated 'deliberating,' 'striving to discover.'

Verse 120. MĀLINĪ or MĀNINĪ (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 10, 20, 38, 55, 109, 110.

वणदं हृषं देक्खिअ को अणो विशारेदि ।

पनतं रूपं प्रेक्ष्य को ऽन्यो विचारयति ।

शार्ङ्गरवः । भो राजन् । किमिति जोषम् आस्यते ।

राजा । भोऽन्तपोधनाः । चिन्तयन्नपि न खलु स्वीकरणम् अव-  
भवत्याः स्मरामि । तत्कथम् इमाम् अभिव्यक्तसत्त्वलक्षणां प्रत्योत्मानं  
चेत्त्रिणम् आशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला ॥ अपवार्यं ॥ अञ्जस्य परिणये एव सन्देहो । कुदो

शकुन्तला ॥ अपवार्यं ॥ आर्यस्य परिणये एव सन्देहः । कुत

दाणिं मे दूराधिरोहिणी आभा ।

इदानीं मे दूराधिरोहिणी आशा ।

शार्ङ्गरवः । मा तावत्

कृताभिमर्शम् अनुमन्यमानः

सुतां त्वया नाम मुनिर् विमान्यः ।

मुष्टं प्रतियाह्वयता स्वम् अर्थं

पात्रीकृतो दस्युर् इवासि येन ॥ १२१ ॥

<sup>1</sup> 'Why do you sit [is it sat] so silent?' *Kīmartham maunam kṛitam asti*:  
Ś. *Kim tūshṇīm evāste*: Vikram., Act 4.

<sup>2</sup> *Sūtkaraṇam* [= *vivāham*: Ś.] *lit.*, 'making one's own,' *i.e.*, 'taking in marriage.'

<sup>3</sup> 'How, then, shall I act towards her, bearing evident signs of pregnancy, doubting myself to be her husband.' *Katham pratipatsye* may mean 'how shall I make any reply?' referring to *kim josham dayate* in the previous speech; or, 'how shall I receive her?' see p. 135, note 1.

<sup>4</sup> 'Is the Sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [*i.e.*, Śakuntalā] to be kept [taken], thou hast been made as it were a justified ravisher [robber].' *Kṛitābhimarśam* = *kṛita-saṁ-parīdam* = *kṛita-saṁgrahaṇām*: K. The first sense of *abhi-mriś* is 'to touch,' 'to handle.' Here as in *parā-mriś* [Bhaṭṭi, xvii., 38] there is an implication

शारदतः । शार्ङ्गैर्व<sup>१</sup> । विरम त्वम् इदानीं । शकुन्तले । वक्तव्यम्  
उक्तम् अस्माभिः । सोऽयम् अचभवान् एवम् आह । दीयताम् अस्मै  
प्रत्ययप्रतिवचनं ।

शकुन्तला ॥ अपवार्यं ॥ इमं अवस्थान्तरं गदे तारिषे अणुराए किं  
शकुन्तला ॥ अपवार्यं ॥ इदम् अवस्थान्तरं गते तादृशेऽनुरागे किं  
वा सुमराविदेण । अत्ता दाणिं मे सोऽंशीओत्ति ववसिदं ॥ प्रकाशं ॥  
वा स्मारितेन । आत्मा इदानीं मे शोचनीय इति व्यवसितं ॥ प्रकाशं ॥  
अव्यउत्त ॥ इत्यङ्गोक्ते ॥ संसददे दाणिं परिणए ण एमो समुदा-  
आर्यपुत्र ॥ इत्यङ्गोक्ते ॥ संशयिते इदानीं परिणये न एष समुदा-  
आरो । पौरव । ण जुत्तं णाम दे तह पुरा अस्समपदे सहावुत्ताण-  
चारं । पौरव । न युक्तं नाम ते तथा पुरा आश्रमपदे स्वभावोत्तान-  
हिअश्रं इमं जणं समअपुव्वं पतारिअ ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं ।  
इदयम् इमं जनं समयपूर्वं प्रतार्य ईदृशैर् अचरैः प्रत्याचक्षुं ।

of carnal connexion. *Mushtam*: the Taylor MS. has *ishtam*, and the Bengálí *dushtam*. It must be borne in mind that Sakuntalá was married to Dushyanta according to the Gándharva form [p. 127, note 4] during the absence of her foster-father: see pp. 134, 135 with notes. *Pratigrāhayatā*: the causal may sometimes give the sense of 'allowing,' or 'permitting,' as in *ndāyati*, 'he suffers to perish.' *Pátrikrito*, a very noticeable phrase, is a Chwí compound, formed from *pátram*, a neuter noun meaning 'a receptacle,' applied to express any deserving or worthy person: see Manu, iv., 227.

<sup>1</sup> *Kátavema*, Śānkara, and the old Bengálí MS. interpret *soanio* by *śochanīya*, 'to be sorrowed for;' but Chandra-śekhara has *śodhanīya*, and is followed by Chézy and the Calcutta edition. The meaning will then be 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *me*.

<sup>2</sup> 'Now that my marriage is called-in-question, this is not the (proper) form-of-address:' see p. 196, note 3. All the MSS. agree in reading *samuddro* for *samuddāchāro*; otherwise it might be suspected that *samuddāhāro* was the correct word, to which *samudāchāro* must be here equivalent.

<sup>3</sup> 'It is not becoming in thee, having awhile since in the hermitage so

राजा ॥ कर्णे पिधाय ॥ शान्तं । पापं ।

व्यपदेशम् आविलयितुं किम् ईहसे जनम् इमं च पातयितुं ।

कूलङ्कषेव सिन्धुः प्रसन्नम् अभ्यस्तटतर्हं च ॥ १२९ ॥

शकुन्तला । होदु । जइ परमत्थइो परपरिग्रहसङ्किणा तुए

शकुन्तला । भवतु । यदि परमार्थतः परपरिग्रहसङ्किणा तया

एवं पठत्तं । ता अहिणाएण इमिणा तुह आसङ्गं अषणइस्सं ।

एवं प्रवृत्तं । तद् अभिज्ञानेन अनेन तव आशङ्काम् अपनेय्यामि ।

राजा । उदारः कल्पः ।

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हृद्धी हृद्धी । अङ्गुली-

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हाधिक् हाधिक् । अङ्गुली-

अश्रुणा मे अङ्गुली ॥ इति सविषादं गौतमीम् अवेक्षते ॥

यकग्रन्था मे अङ्गुलिः ॥ इति सविषादं गौतमीम् अवेक्षते ॥

seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttāna*, 'shallow,' 'unreserved,' is the opposite of *gambhīra*, 'deep,' 'reserved:' see p. 38, note 1. *Samaya-pūream*: compare p. 198, l. 1; and p. 173, l. 4 of the notes.

'Peace! a sin!' i.e., 'Silence! let me not listen to such sinful words;' or, if no stop is placed after *śāntam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karnau pithāya* is omitted: compare Acts vii., 57; *Mṛich.*, p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1. *Mālavik.*, p. 69, l. 10. *Mudr.*, p. 24, l. 5.

'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Fyapadeśam*, i.e., *kūlam nāma vā*, 'either family or name:' Ch. *Fyapdūyate anena iti vyapadeśah kūlam*: Ś. *Āvilayitum*: infin. of a nom. verb from *dvila*, 'turbid.' *Sindhuh*, 'a river;' in Sanskrit always feminine.

Verse 122. *Āryā or Gāthā*. (See Verse 2.)

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —  
— — | — — — | — — || — — — | — — | — | — — — | —

गौतमी । पूणं दे सक्कावदारभन्तरे सचीतिथ्यसलिलं वन्दमा-  
 गौतमी । नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमा-  
 णाप पञ्चद्वं अङ्गुलीश्रमं ।  
 नायाः प्रभष्टम अङ्गुलीयकं ।।

राजा ॥ सक्षितं ॥ इदं तत्प्रत्युत्पन्नमिति स्त्रैणमिति यद् उच्यते ।  
 शकुन्तला । एत्थ दास विच्छिणा इमिदं पञ्चत्तणं । अवरं दे  
 शकुन्तला । अच तावद् विधिना दर्शितं प्रभुत्वं । अपरं ते  
 कश्चिस्सं ।  
 कथयिष्यामि ।

राजा । श्रोतव्यम् इदानीं संवृत्तं ।

‘In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Śachī’s holy-pool, within Śakrávatára.’ Śakra is a name of Indra; and Śakrávatára some sacred place of pilgrimage where he descended upon earth. Śachī is his wife, to whom there was probably a *tirtha*, or holy bathing-place [see p. 16, note 2], consecrated at this place, where Śakuntalā had performed her ablutions.

‘This is that which is said [thus is proved the truth of the proverb] “Woman-kind is ready-witted.”’ *Strainam* = *stri-jātiḥ*, ‘the female sex.’ K. The Bengālī have *idam tat pratyutpanna-matitvam strīndm*: compare Hitop., l. 2320, where *pratyutpanna-matīḥ* is the name given to the ready-witted fish. See also Hitop., line 2338, ‘The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.’

‘Here, however, sovereignty has been shown by destiny.’ A similar sentiment occurs further on in this play, and at the beginning of the 4th. Act of the *Vikramorvaśī*, *bhavitāryatā atra balavati*, ‘Here destiny has shown its power.’

‘Dr. Boehtlingk considers that *śrotavyam* is here taken as a substantive, and construes, ‘The moment-for-hearing (what else you have to say) has now arrived:’ compare page 111, line 7. As the passive participle is often used substantively the translation may be ‘What took place is now to be heard.’

शकुन्तला । णं एकदिअहे णोमालिआमण्डवे णलिणीपत्तभा-  
 शकुन्तला । ननु एकदिवसे नवमालिकामण्डपे नलिनीपत्तभा-  
 अणगअं उअअं तुह हट्ठे मणिहिदं आसि ।  
 जनगतम् उदकं तव हस्ते सन्निहितम् आसीत् ।

राजा । शृणुमस् तावत् ।

शकुन्तला । तत्खणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपो-  
 शकुन्तला । तत्खणं स मे पुत्रकृतको दीर्घापाङ्गो नाम मृगपो-  
 दओ उवट्ठिदो । तुए अअं दाव पढमं पिअउत्ति अणुअग्निणा उव-  
 तक उपस्थितः । तया अयं तावत् प्रथमं पिवतु इति अनुकम्पिना उप-  
 च्छन्दितो उअएण । ए उए दे अपरिचआदो हट्ठयन्नामं उवगदो ।  
 च्छन्दितं उदकेन । न पुनस् ते अपरिचयाद् हस्ताभ्यासम् उपगतः ।  
 पच्छा तस्मिं एव मए गहिदे सलिले णेण किदो पणओ । तदा  
 पयात् तस्मिन् एव मया गृहीते सलिले ऽनेन कृतः प्रणयः । तदा  
 तुमं इत्थं पदमिदोमि । मव्वो मगन्हेसु विस्वसदि । दुवेवि एत्थ  
 त्वम् इत्थं प्रहसितो ऽसि । सर्वः मगन्हेषु विश्वसिति । दावपि अच  
 आरण्यआत्ति ।

आरण्यकाविति ।

<sup>1</sup> 'Lying in a lotus-leaf-cup.' As to *gatam*: see p. 37, note 1. As to *sannihitam*: see p. 151, l. 6, with note.

<sup>2</sup> 'Having eyes with long outer corners.' This was the fawn mentioned p. 168, l. 10.

<sup>3</sup> *Upachchhanditah* = *jala-pāndya preritah*, 'was coaxed to drink the water:' *Ś.* = *pralobhitah*, 'enticed,' 'coaxed:' Chézy. According to Pāṇini, I., 3, 47, the meaning of the root *chhand* or *chhadi* (10th conj.) with *upa* is 'to conciliate privately by flattering or coaxing language.' It occurs in Ragh., v., 58, where Stenzler has translated it by '*obsecro*,' 'supplicate,' 'beg.'

'*Pranayah* is here, 'trust,' 'confidence' (= *vishvāsah*: *Ś.*)

<sup>4</sup> 'In relatives.' *Sagandha* = *sadriśa* = *sannihita*. *Gandha* = *sambandha*: *Ś.*

<sup>5</sup> So reads my own MS. Kāṭavema has *ārannā* [Iass. Inst. Prāk., p.



राजा । एवमादिभिर् आत्मकार्यनिवर्तिनीनाम् अनृतमयवाङ्मधु-  
भिर् आह्वयन्ते विषयिणः ।

गौतमी । महाभाअ । ए अरुहमि एष्वं मन्तिदुं । तबोवणसंव-  
गौतमी । महाभाग । न अरुहमि एवं मन्त्रयितुं । तपोवनसंव-  
ड्डिदो अणभिसो अअं जणो कइदवस्सु ।

धिंतो ऽनभिञ्जो ऽयं जनः कैतवस्स ।

राजा । तापसंवृद्धे ।

स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु

सन्दृश्यते किमुत याः प्रतिबोधवत्यः ।

प्राग् अन्तरिक्षगमनात् स्वम् अपत्यजातम्

अन्यैर् दिजैः परभृताः खलु पोषयन्ति ॥ १२३ ॥

187], and interprets it by *dranyakau*. Some read *drannao* which seems to be an error for *arannado* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

<sup>1</sup> 'By such false honied words as these are voluptuaries allured by (women) repenting of their own deeds.' The Taylor and my own MS. have *nirvartininām*. The Mackenzie has *yoshitām madhurā-gīrbhīh* for *anritamaya-vānmadhubhīh*.

<sup>2</sup> According to Pānini, ii., 2, 38, *tāpasa-vṛiddhā* is a legitimate compound, although *vṛiddha-tāpasi* would be more usual.

<sup>3</sup> 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [*i.e.*, even in animals]; how much more (of those) who are endowed with reason [*i.e.*, of women]. The female cuckoos, as-is-well-known [*khalu*] allow their own offspring to be reared by other birds, before soaring in the sky.' *Amānuṣhīshu*; *i.e.*, *mānuṣa-jāti-vyatiriktāsu tir-yag-jātīshu*: K. *Pratibodhacatyah* = *jñāninyah* = *chaitanya-bhājah*: Ś. The most obvious sense of this word, if the context would allow it, would be, 'those women who have received instruction.' *Para-bhṛitāh*: see p. 162, note 3.

Verse 123. VARANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96, 100, 104, 106, 108.

शकुन्तला ॥ मरोधं ॥ अणञ्ज । अन्तर्णी हिमन्त्राणुमाणेण पेक्ख-

शकुन्तला ॥ सरोधं ॥ अनार्थ । आत्मनो हृदयानुमानेन प्रेक्ष-  
मि । को दाणिं अणो धम्मकच्चुअप्पवेमिणो तिणच्छकूवोवमस्य  
से । क इदानीम् अन्यो धर्मकच्चुप्रवेशिनस् दणच्छकूपोपमस्य  
तव अणक्खिं पडिबदिस्सुदि ।

तव अनुकृतं प्रतिपत्स्यते ।

राजा ॥ आत्मगतं ॥ मन्दिग्धबुद्धिं मां कुर्वन् अकैतव इवास्थाः  
कोपो लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ

वृत्तं रहः प्रणयम् अप्रतिपद्यमाने ।

भेदाद् भुवोः कुटिलयोर् अतिलोहिताक्ष्या

भग्नं शरासनम् द्वातिरुषा स्मरस्यं ॥ १२४ ॥

॥ प्रकाशं ॥ भद्रे । प्रथितं दुःखान्तस्य चरितं । तथापीदं न लक्षये ।

<sup>1</sup> 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resemblst a grass-concealed well?' *Pratipatsyate*: see p. 135, l. 4, with note 1.

2 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable. See the notes on Kāmadeva, p. 99, note 2, and p. 101, note 1. The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. Śakuntalā is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

Verse 124. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96, 100, 104, 105, 108, 123.

शकुन्तला । सुदु दाव अत्त सच्छन्दचारिणी किदम्हि । जा अहं  
 शकुन्तला । सुदु तावद् अत्त सच्छन्दचारिणी क्तासि । या अहम्  
 रमस्स पुरुवंसप्पञ्चएण मुहमज्झणो हिअअट्ठिअविमस्स हत्यन्नामं  
 अस्स पुरुवंसप्रत्ययेन मुखमधोर् हृदयस्थितविषयस्स हस्ताभ्यासम्  
 उवगदा ॥ इति पटान्नेन मुखम् आदृत्य रोदिति ॥

उपगता ॥ इति पटान्नेन मुखम् आदृत्य रोदिति ॥

शार्ङ्गरवः । इत्थम् आत्मकृतम् अप्रतिहतं चापलं दहति ।

अतः परीक्ष्य कर्तव्यं विशेषात् सङ्गतं रहः ।

अज्ञातहृदयेष्वेवं वैरीभवति सौहृदं ॥ १२५ ॥

राजा । अयि भोः । किम् अत्रभवतीप्रत्ययाद् एवास्मान् समभूत-  
 दोषैर् अधिधिपंथ ।

<sup>1</sup> Literally, 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but Śaṅkara interprets it by *ganikā*, 'a wanton, unchaste woman.'

<sup>2</sup> 'Thus a self-committed hasty-action, when not counteracted leads-to-keen-remorse [burns].' Most of the Devanāgarī MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Bengālī *apratihatam*. *Chāpalam* is 'any action proceeding from thoughtlessness or over-precipitation.' *Dahati*: the Hindūs connect a burning or smarting sensation with the idea of remorse of conscience: compare the equivalent expressions *manas-tāpa*, *pāśchāt-tāpa*, *anutāpa*, etc.

<sup>3</sup> 'Therefore an union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, i.e., after investigating each other's character and circumstances]. Thus (is it that) between those who know not (each other's) hearts, friendship becomes enmity.' *Parikṣhā*: the Bengālī have *samikṣhā*. *Sangātam rahah* = *rahasi sangamah*: K.

<sup>4</sup> 'Do you reproach us with accumulated accusations [faults]?' Most of the Devanāgarī MSS. have *sanyuta-doshākṣhareṇa kṣhinūtha*. The above is

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Verse 125. ŚLOKA OF ANUŚTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87.

शार्ङ्गरवः ॥ सासूयं ॥ श्रुतं भवद्भिर् अधरोत्तरं ।

अजन्मनः शायम् अशिञ्चितो यस्

तस्याप्रमाणं वचनं जनस्य ।

परातिसन्धानम् अधीयते यैर्

विद्येति ते सन्तु क्लृप्ताप्रवाचः ॥ १२६ ॥

राजा । भोः सत्यवादिन् । अभ्युपगतं तावद् अस्माभिर् एवं । किं पुनर् इमाम् अतिसन्धाय लभ्यते ।

शार्ङ्गरवः । विनिपातः ।

राजा । विनिपातः पौरवेः प्रार्थ्यत इति न श्लेष्टम एतत् ।

शारदतः । शार्ङ्गरव । किम् उत्तरेण । अनुष्ठितो गुरोः सन्देशः । प्रतिनिवर्तामहे वयं ॥ राजानं प्रति ॥

the reading of the oldest Bengálí, supported by Kátavema, who has *sambhrita-dosha karshanena*.

<sup>1</sup> 'Scornfully,' 'sarcastically;' *lit.*, 'with detraction.'

<sup>2</sup> *Adharottaram* = *nikṛishṭa-prādhānyam*, 'ascendancy of the base,' 'placing that at the top which ought to be at the bottom:' Ch. In Manu, viii, 53, the word occurs in the sense of 'confused and contradictory statement:' and again in vii., 21, it is applied to express the confusion of ranks [*adharam* = *śūdrādi*; *uttaram* = *pradhānam*: Schol.] which would ensue, if justice were not duly administered by the king. It may be translated here 'perversion of the truth,' 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the proverbial sentiment expressed in the succeeding verse.

<sup>3</sup> 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ājanmanah*: see p. 155, note 4 at end. *Apramāṇam* = *ayathārtham*: Ś. *Atisandhānam*: compare p. 99, l. 3. *Āpta-vāchah* = *yathārtha-vachanāh*: Ś. = *pramāṇa-vāchah*: K.

<sup>4</sup> *Vinipāta* = *pratyāyā*: K. = *naraka-gamana*: Ś., 'ruin,' 'destruction.'

Verse 126. UPJĀTI OR ĀKHYĀNAKI (variety of TRISTUBH). See Verses 41, 107, 121.

तद् एषा भवतः कान्ता त्यज वैनां गृहाण वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ १२७ ॥

गीतमी । गच्छापतः ।

॥ इति प्रस्थिताः ॥

शकुन्तला । कथं इमिणा किदवेण विप्पलङ्घि । तुन्हेवि मं

शकुन्तला । कथम् अनेन कितवेन विप्रलम्भास्मि । यूयमपि मां

परिदेविणिं परिच्छच्च ॥ इत्यनुप्रतिष्ठते ॥

परिदेविनीं परित्यज्य ॥ इत्यनुप्रतिष्ठते ॥

गीतमी ॥ स्थित्वा ॥ वच्छ सङ्गरव । अणुगच्छदि दञ्चकु णो

गीतमी ॥ स्थित्वा ॥ वत्स शार्ङ्गरव । अनुगच्छति इयं खलु नः

करुणपरिदेविणी सउन्दला । पञ्चादेसपरुमे भत्तुणि किं वा मे

करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुवे भर्तरि किं वा मे

पुत्तिञ्चा करिञ्चादि ।

पुत्री करिष्यति ।

शार्ङ्गरवः ॥ सरोपं निवृत्य ॥ किं पुरोभागिनि स्वातन्त्र्यम् अव-  
लम्बसे ॥ शकुन्तला भीता वेपते ॥

<sup>1</sup> 'She is, then, your wife: either abandon her or take her: for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kāntā*: the Bengālī MSS. have *patni*. *Sarvato-mukhi* = *sarva-karāṇa-samarthā*, 'omnipotent,' 'able to do everything:' Ch. = *sarva-prakārena*, 'of every kind:' Ś. The literal meaning of the word is 'looking or facing in every direction.'

<sup>2</sup> 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhāgini* = *duṣṭe*; K. = *doṣhaika-darīni* = *doṣhaika-drik*: Ś., Ch. The first sense of *puro-bhāgin* is 'one who takes the first share or more than his proper share,' i.e., 'a forward, grasping character.' In this sense it occurs at the end of 3rd. Act of *Vikram.*, *mā mām puro-*

शार्ङ्गरवः । शकुन्तले ।

यदि यथा वदति चितिपस् तथा

त्वम् अस्मि किं पितुर् उत्कुलया त्वया ।

अथ तु वेत्सि शुचि व्रतम् आत्मनः

पतिकुले तव दास्यमपि क्षमं ॥ १२८ ॥

तिष्ठ । साधयामो वयं ।

राजा । भोस् तपस्विन् । किम् अचभवतीं विप्रलभसे । कुतः ।

कुमुदान्वेव शशाङ्कः सविता बोधयति पङ्कजान्वेव ।

वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ १२९ ॥

*bhāgini* 'ti *samarthayasi*. It next passes into the sense of 'a malevolent, censorious, calumniating person:' see *Amara-kosha*. Lastly, as here, it seems to be used generally for 'a wilful, perverse, wicked person.' Most of the Devanāgarī, unsupported by the Scholiasts, have *purobhāge*. *Svātantryam*: compare *Manu* ix., 3, *na strī svātantryam arhati*; and see p. 48, note 1.

<sup>1</sup> 'If thou art so, as the king asserts, what (connection will remain) to the father with thee fallen from thy family [an outcast from thy family, degenerated]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure, inviolate], even slavery will be supportable in thy husband's household.' *Kim pitur*: some of the Bengālī MSS. have *kim punar utkulayā*, i.e., *Kula-eyavahārātīkramena vidyamāyā*: *Ś*. *Vratam* = *charitram*, 'conduct': *K*. = *pati-vratam*: *Ś*.

<sup>2</sup> 'We must set off on our return,' *lit.*, We must finish our business.

<sup>3</sup> 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only: for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night [see p. 120, note 2] the *pankaja*, or mud-born lotus [*Nelumbium speciosum*], opens its petals only in the day. *Bodhayati* = *prakāśayati*. *Parigraha*: see p. 181, note 4.

Verse 128. DRUTA-VILAMBITA (variety of JAGATī). See Verses 45, 72.

Verse 129. ĀRVĀ or GĀTHĀ. See Verse 2.

— — — | — — — | — — || — — — | — — — | — — — | — — | —  
— — — | — — — | — — — || — — | — — — | — | — — | —



अभिनन्द्य शुद्धान्तम् एनां प्रवेशयिष्यसि । विपर्यये तु पितुर् अस्याः  
समीपनयनम् अवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से । अनुगच्छ मां ।

शकुन्तला । भगवदि वसुधे । देहि मे विवरं ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं ।

॥ इति रुदन्ती प्रस्थिता । निष्क्रान्ता सह पुरोधसा सह तपस्त्रिभिश्च ।

राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति ॥

नेपथ्ये । आश्चर्यं ।

राजा ॥ आकर्ष्य ॥ किं नु खलु स्यात् ।

पुरोहितः ॥ प्रविश्य । सविस्मयं ॥ देव । अद्भुतं खलु संवृत्तं ।

राजा । किमेवं ।

पुरोहितः । देव । परावृत्तेषु कण्ठशिक्ष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला

बाह्वक्षेपं क्रन्दितुं च प्रवृत्ता ।

राजा । किं च ।

<sup>1</sup> 'If the Muni's daughter's-son shall be endowed with this mark [these marks], having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra*, from *duhitri*, is like *putra*, 'a son's son,' from *putra*. *Suddhānta*: see p. 21, note 1.

<sup>2</sup> 'Grant me admission or entrance,' 'Open to receive me,' i.e., 'Let me remain no longer in the land of the living. *Mama praveśāya dveidhā bhara*, 'Cleave in two to let me enter:' Ś. The Bengālī MSS. have *antaram* = *acakāśam* instead of *viraram*.

<sup>3</sup> 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep'—or, 'and beginning to weep with repeated uplifting of her arms.'—*Bāhūtkshepam* [so read all the MSS.]; this is an instance of an adverbial indeclinable participle of repetition compounded with a noun. *Bhujochchālānam yathā bhavati evam kranditum pravrīṭtā*: Ś. It is equivalent to *bāhū utkshipya*, repetition of the action being perhaps implied.



पुरोहितः ।

स्त्रीसंस्थानं चाप्सरस्तीर्थम् आराद्

उत्क्षिप्यैनां ज्योतिर् एकं जगाम ॥ १३१ ॥

॥ सर्वे विस्मयं रूपयन्ति ॥

राजा । भगवन् । प्रागपि सो ऽस्माभिर् अर्थः प्रत्यादिष्ट एव । किं  
दृष्ट्वा तर्केणान्विध्यते । विश्राम्यतु भवान् ।

पुरोहितः ॥ विलोक्य ॥ विजयस्व ॥ इति निष्क्रान्तः ॥

राजा । वेत्नवति । पर्याकुलो ऽस्मि । श्रयनभूमिमार्गम् आदेशय ।

प्रतीक्षारो । ददो ददो देवो ॥ इति प्रस्थिता ॥

प्रतीक्षारो । इत इतो देवः ॥ इति प्रस्थिता ॥

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परिययं मुनेस्त्वनया ।

बलवत्तु दूयमानं प्रत्याययतीव मां हृदयं ॥ १३२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ पञ्चमो ऽङ्कः ॥

Examples of this participle are numerous in Bhaṭṭi, as in ii., 11, *Latānu-  
pātam kusumāni agrihṛdāt, śilopaveśam āsta, &c.*

<sup>1</sup> 'A single flash-of-light in female shape having snatched her up near  
Apsaras-tīrtha went off (with her).' *Strī-sansthānam*, i.e., *striyā iva dṛkṛitir  
yasya*: Ś. *Tīrtha*: see page 16, note 2. *Ārāt* = *antike* = *nikāṭe*: K., Ś.  
*Jyotir* = *tejas*. *Jagāma*: the Bengālī and the Mackenzie MSS. have *tiro-  
bhūt*, 'disappeared,' 'vanished.'

<sup>2</sup> 'Granted, I remember not the repudiated Muni's daughter (to be my)  
wife; nevertheless (my) heart being powerfully agitated forces me as it were  
to believe (her).' *Kāma* = *atyartham*: K. *Kāma* *kāma-numatau*: Ś.  
Compare p. 24, l. 1; p. 54, note 3. *Pratyāyayati*, i.e., *tatparigrahe*: Ś.

Verse 131. ŚĀLINĪ (variety of TRISHTUBH), consisting of eleven syllables to the half-  
line, each half-line being alike.

Verse 132. ĀNṚĀ or GĀTHĀ. (See Verse 2.)

— — — — — | — — — — — || — — — — — | — — — — — | — — — — — | — — — — — | — — — — —

॥ अथ पञ्चमषष्ठाङ्कमध्ये प्रवेशकः ॥

॥ ततः प्रविशति नागरिकः श्यालः पयादङ्कपुरुषम् आदाय रक्षिणी च ॥

रक्षिणी ॥ ताडयित्वा ॥ चले कुम्भिलम् । कचेचि । कचिं तु ए एशे  
रक्षिणी ॥ ताडयित्वा ॥ अरे कुम्भिलं । कथय । कुच तया एतन्

<sup>1</sup> See page 97, note 3.

<sup>2</sup> 'Then enters the king's-brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nāgarika* = *nagarādhikāri*, 'superintendent of the city:' Ś. = *nagare niyuktah* 'one set over the city:' K., and equivalent here to 'the chief of the police.' *Śyāla* = *rāshtriya* or *rāshtriya* [Am.-kosha, i., vii., 14]. The king's brother-in-law, who here acts as the superintendent of police, is a character not unfrequently introduced in the plays: compare Mrich., p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rāja-śyālah* and *rāshtriya-śyālah*. Kāṭavema observes that the policemen and the fishermen in this scene speak the Māgadhi form of Prākṛit: see Lassen's *Instit. Prāk.*, p. 391, but Śāṅkara affirms that the fisherman speaks the Śākāra or Śākārika dialect [*Chaura-pātras tu śākāra-nāmadheya śākāra-prāya-bhāshant*] see Lass. *Inst.*, Prāk., p. 422. Both Śāṅkara and Kāṭavema have omitted to make mention of the dialect spoken by the Śyāla or Nāgarika. According to Viśwanātha [Sāhit. Darp., page 180, line 12] he ought to speak the Dākṣiṇātyā form of Prākṛit. In the Bengālī MSS., and some of the Devanāgarī, he is certainly made to speak a dialect, distinct from the other characters of this scene, but in the best MSS. pure Prākṛit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

<sup>3</sup> 'O thief!' *Kumbhila* or *kumbhilaka*, seems to be identical with *kumbhila*, *kumbhilaka*, *kumbhira*, *kumbhiraka*, etc., although the meaning 'thief' is not given to the two latter words in the dictionary. Compare in the beginning of Act 5. of the *Vikramorvaśi*, *maṇi-kumbhīraka*, 'gem-stealer,' (applied to the bird who swallowed the crest-jewel); at the end of Act 2, *loptreṇa śūchitasya kumbhīrakasya*; and in *Mālavik.*, *aho kumbhīlakaiḥ pariharaṇīyā chandrikā*.

मणिवन्धुक्षिणामहे ए लाञ्छकी ए अङ्गुली अ ए शमाशादि ए ।  
मणिवन्धुनौत्कीर्णनामधेयं राजकीयम् अङ्गुलीयकं शमासादितं ।

पुरुषः ॥ भीतिनाटितकेन ॥ प्रसीदन्ते भावमिच्छे । अहं च ए

पुरुषः ॥ भीतिनाटितकेन ॥ प्रसीदन्तु भावमिच्छाः । अहं न

इदिशक्यकाली ।

इदृशकर्मकारी ।

प्रथमः । किं खु शोहणे वन्द्येति कलिच रणा पङ्क्तिग्रे

प्रथमः । किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिपद्यो

दिषे ।

दत्तः ।

पुरुषः । इष्टुश्च दाणिं । अहं शक्तावदाक्षन्तलवाशी धीवले ।

पुरुषः । इष्टुश्च इदानीं । अहं शक्तावताराभ्यन्तरवाशी धीवरः ।

<sup>1</sup> 'The setting of which is engraven with his name.' *Mani-bandhana* which usually signifies 'the wrist,' is here the place of the setting [technically, the collet, *نگین دان* *nigin dān*] of the jewel which formed the *mudrā* or seal of the ring, mentioned p. 52, note 2. *Mani khachyate yasmin iti mani-bandhana*; K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkri* is used in the sense of 'excavating,' in *Mahābh.*, i., 5813; and *samutkirṇa* with the meaning 'perforated,' in *Ragh.*, i., 4.

<sup>2</sup> 'With a gesticulation of fear.' The *ka* added to *nātita* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the passive participle, to which it gives the sense of a verbal noun. Thus *udbhṛāntaka* and *apavṛitaka* [*Mrich.*, p. 171] for *udbhṛānti* and *apavṛāṇa*.

<sup>3</sup> 'Your honour.' *Dhṛva* = *mānya*: *Ś.*, 'venerable,' 'respectable' [see *Wilson*], to which *mūra* may be added: see p. 6, note 2.

<sup>4</sup> 'Was it forsooth a present given by the king (to thee) imagining (thee to be) an illustrious Brāhman?' *Pratigraha* [see p. 52, l. 3 with note] is especially 'a donation to a Brāhman at suitable periods.' *Āritvā*: see p. 171, note 1 in middle; and compare *Mālavikāgn.*, 23, 9, *para-kāryam iti kṛtvā*. Also *Mrich.*, 147, 5.

<sup>5</sup> *Sakṛdvatāra*: see page 105, line 2, note 1.

द्वितीयः । पाटच्चला । किं अन्तर्हि जादी पुच्छिदा ।

द्वितीयः । पाटच्चल । किम् अस्माभिर् जातिं वृष्टः ।

ग्यालः । सूअअ । कहेदु मच्चं अणुक्रमेण । मा णं अन्तरा पञ्चि-

ग्यालः । सूचक । कथयतु सर्वम् अनुक्रमेण । मा एनं अन्तरा प्रति-

बन्धह ।

बधीतं ।

उभौ । जं आवुत्ते आणवेदि । कहेहि ।

उभौ । यद् आवत्तं आज्ञापयति । कथय ।

पुरुषः । अहंके जालुगालादीहिं मच्छवन्धणोवाएहिं कुटुम्ब-

पुरुषः । अहं जालोद्गारादिभिर् मस्यवन्धनोपायैः कुटुम्ब-

लणं कलेमि ।

रणं करोमि ।

ग्यालः ॥ विहस्य ॥ विसुद्धो दाणिं आजीवो ।

ग्यालः ॥ विहस्य ॥ विशुद्ध इदानीम् आजीवः ।

पुरुषः । भट्टा । मा एच्चं भण ।

पुरुषः । भर्तः । मा एवं भण ।

<sup>1</sup> Verbs of 'asking' in Sanskrit govern a double accusative case, one of which is retained after the pass. participle.

<sup>2</sup> *Sūchaka*, 'a spy,' 'an informer,' is the name of one of the *rakshinah*, or policemen.

<sup>3</sup> *Abutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k., vii., 12. In Mrich., p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *deuka*, the regular theatrical term for 'father.'

<sup>4</sup> 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgāla* or *udgāra* = *valīsa* or *radīsa*, 'a fish-hook:' K.

<sup>5</sup> This is spoken ironically, as according to Manu (x, 46-48), the *nishāda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise.

शब्दे किल जे विनिन्दिए ए जे दे कम्म विवर्जणीअए ।

शब्दे किल यद् विनिन्दितं न खलु तत्कर्म विवर्जनीयं ।

पशुमारणकर्मदाहणे अनुकम्पामिदु एव शोचिष ॥ १३२ ॥

पशुमारणकर्मदाहणो अनुकम्पामिदुर् एव शोचियः ॥ १३३ ॥

श्यालः । तदो तदो ।

श्यालः । ततस्ततः ।

*Nishādas* (must subsist) by catching fish, &c.' Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

<sup>1</sup> 'That occupation in which one was born, as-the-saying-is (*kila*), though in-bad-repute, verily must not be abandoned. The same sacrificing-Brāhman, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Sahajam* = *kula-kramānugatam*, 'inherited from one's forefathers.' Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own:' x., 96, 97. Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. Śāṅkara observes that the Brāhman is called *Śat-karmā*, from the precept of Manu (i., 88), which enjoins upon him six occupations, viz., reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Brāhman, in the worship of this god, might have to kill

Verse 133. *VAITĀLYA*, containing twenty-one syllables to the line, each whole line being alike, the first and third half-lines ending at the tenth syllable. See Verse 52.

— — — — — || — — — — —

पुरुषः । एकस्मिन् दिवसे खण्डशो लोहिष्ठमच्छे भए कपिदे

पुरुषः । एकस्मिन् दिवसे खण्डशो रोहितमस्यो मया कस्यतो ।  
जाव । तस्य उदलक्षन्तले एदं लदणभाण्डुलं अङ्गुलीयञ्च देक्षिञ्च ।

यावत् । तस्य उदराभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।  
पच्छा अक्षे शे विक्रयाञ्च दंशयन्ते गहिदे भावमिच्छेत्ति । मालेह वा ।

पश्चाद् अहम् अस्य विक्रयाय दर्शयन् गृहीतो भावमिष्टैः । मारयत वा ।  
मुञ्चेह वा । अञ्च शे चाञ्चमवुत्तन्ते ।

मुञ्चत वा । अयम् अस्य आगमवृत्तान्तः ।

श्यालः । जाणुअ । विस्मगन्धी गोघादी मच्छबन्धो एव णिसंमञ्चं ।

श्यालः । जानुक । विस्मगन्धिर् गोघाती मत्स्यबन्ध एव निःसंशयं ।

animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. Śāṅkara defines a Śrotriya Brāhmaṇ thus: *Janmanā Brāhmaṇo jneyah saṁskṛair dwija uchyate vidyayā yāti vipratwam tribhiḥ śrotriya uchyate*, i.e., 'Birth constitutes the title Brāhmaṇ, sacramental rites (especially that of investiture with the sacred thread) the title Dwija, or twice-born; knowledge, the title Vipra; and all three Śrotriya.' The usual definition of this word is, a Brāhmaṇ conversant with śruti, or scripture.

<sup>1</sup> The *Rohita* or *Rohi* fish [Cyprinus Rohita] *lit.*, Red-fish, is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

<sup>2</sup> 'O Jānuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' Jānuka is the name of the other policeman, who is supposed to have detected the thief; *jānuka iti chora-jñātur apara-paddter nāma*: Ś. Some of the Bengālī MSS. have *jālua* for *jālua*. *Vira-gandhi* = *dmīha-gandhi*: Ch. *Go-ghāti*: the killing of a cow [*go-hatyā*] is reckoned by the Hindūs a most heinous crime: compare Hitop., l. 162. Hence *go-ghāti*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the *Mṛichchhakati*, p. 299, l. 4; p. 317, l. 2, the Chāṇḍāla is called *go-ha* or *go-ghna*.

अङ्गुलीयचदमणं मे विमरिमिदध्वं । राउलं एव गच्छामो ।

अङ्गुलीयकदर्शनम् अस्य विमर्ष्टव्यं । राजकुलम् एव गच्छामः ।

रक्षिणी । मत् । मच्छ अरे गण्डभेदक ।

रक्षिणी । तथा । गच्छ अरे गण्डभेदक ।

॥ सर्वे परिक्रामन्ति ॥

श्यालः । सूचय । इमं पुरद्वारे अप्यमत्ता पडिवालह । आव

श्यालः । सूचक । इमं पुरद्वारे ऽप्रमत्तौ प्रतिपालयतं । यावद्  
इमं अङ्गुलीयकं जहाममणं भट्टिणो णिदिश तदो मामणं पडि-  
इदम् अङ्गुलीयकं यथागमनं भर्तुर् निवेद्य ततः शासनं प्रती-  
च्छिष्य णिक्कमामि ।

य निष्कमामि ।

उभौ । पविशद् आवुत्ते ग्रामिपशादश्श ।

उभौ । प्रविशतु आवुत्तः स्वामिप्रसादाय ।

॥ निष्क्रान्तः श्यालः ॥

प्रथमः । जाणुष । चित्ताच्चदि खु आवुत्ते ।

प्रथमः । जानुक । चिरायति खु आवुत्तः ।

द्वितीयः । णं अवशलोवशप्पणीया लाभाणो ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । जाणुष । फुलन्ति मे चत्था इमश्श वज्जश्श इमणो

प्रथमः । जानुक । स्फुरतो मे हस्सो अस्य वध्यस्य सुमनः

<sup>1</sup> '(But) the finding [seeing, showing] of the ring by him must be (more closely) inquired into.' *Vimarsatavyam* = *jijñāsītavyam* : Ś. The root *mri* with *vi* has usually the sense of 'to consider of,' 'investigate,' but if the root be *mri*, the sense would be 'must be pardoned,' 'overlooked.' *Kāta-* *vema* has *vimarsatavyam*, from *mri*.

<sup>2</sup> 'Cut-purse,' *lit.*, 'knot-breaker' or 'knot-cutter.' The Hindús generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

पिण्डं ॥ इति पुरुषं निर्दिशति ॥

पिनडं ॥ इति पुरुषं निर्दिशति ॥

पुरुषः । ए अलुहदि भावे अकालणमालणे भविदुं ।

पुरुषः । न अर्हति भावो ऽकारणमारणो भवितुं ।

द्वितीयः ॥ विलोक्य ॥ एषे अन्दाणं शामी पत्तहत्थे लाचशाशणं

द्वितीयः ॥ विलोक्य ॥ एष नौ स्वामी पचहसो राजशासनं  
पडिच्छिअ इतोमुखे देक्खीअदि । गिद्धवली भविअशशि । शुणो मुखं  
प्रतीय इतोमुखो दृश्यते । गृध्रबलिर् भविअसि । शुनो मुखं  
वा देक्खिअशशि ।

वा द्रक्ष्यसि ।

शालः ॥ प्रविश्य ॥ सूअअ । मुच्चेद एमो जालोअजीवी । उषषणो

शालः ॥ प्रविश्य ॥ सूचक । मुच्यताम् एष जालोपजीवः । उपपन्नः

किल अअं अङ्गुलीअअस्स आअमो ।

किल अयम् अङ्गुलीयकस्स आगमः ।

सूचक । जअ आअन्ते भणादि ।

सूचक । यथा आअन्तो भणति ।

<sup>1</sup> 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Devanāgarī MSS. have *sumanah pinaddhum*, excepting the Mackenzie, which has *sumahanam* for *sumano*. The Bengālī have got rid of the difficulty by substituting *vyāpādayitum*, 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the *Mālatī-Mādhava*, and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgā had a wreath of flowers bound round the head. It may reasonably be assumed that this was also the case with common criminals, previous to their execution.

<sup>2</sup> 'Thou wilt be food for [an offering to] the crows [vultures], or wilt see the face of a dog.' *Grīdhrah-baliḥ*: see p. 179, note 1. *Śuno mukham*: so read all the Devanāgarī MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Bochtlingk has adopted as an emendation, *śisuno*



द्वितीयः । एषे जमशदंणं पविशिअ पडिणिवुत्ते ॥ इति पुरुषं  
द्वितीयः । एष यमसदंणं पविश प्रतिनिवृत्तः ॥ इति पुरुषं  
परिमुक्तबन्धनं करोति ।

परिमुक्तबन्धनं करोति ।

पुरुषः ॥ श्वालं प्रणम्य ॥ भट्टा । अहं कीलेशे मे आजीवे ।

पुरुषः ॥ श्वालं प्रणम्य ॥ भर्ता । अहं कीदृशो मे आजीवः ।

श्वालः । एस भट्टिणा अङ्गुलीअमुज्जससिदो पसादोवि दा-  
श्वालः । एष भर्ता अङ्गुलीयकमूक्षसम्भितः प्रसादोऽपि दा-  
विदो ॥ इति पुरुषायायर्थं प्रयच्छति ॥

पितः ॥ इति पुरुषायायर्थं प्रयच्छति ॥

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भट्टकेण अणुगृह्णहिदन्ति ।

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भर्ता अनुगृहीतोऽस्मि ।

सूचकः । एषे णाम अणुगृह्णहिदे जे शूलादो अवदालिअ हस्ति-  
सूचकः । एष नाम अनुगृहीतो यः शूलाद् अवतार्य हस्ति-  
कन्धे पडिद्धाविदे ।

स्कन्धे प्रतिष्ठापितः ।

*mukham*, i.e., *śiśor* [not *śiśuro*] *mukham*, and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in the 7th. Act of this play [*putra-mukha-darśanena*], another in *Mṛich.*, 303, 4. Doubtless *putra-mukham darśi* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *śunah* for *putrasya*.

<sup>1</sup> *Yama-sadana*, 'the abode of Yama,' i.e., the infernal city, Yama-pur, whither the Hindús believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindú Pluto or Minos. The name Yama, i.e., Restrainer or Punisher [from *yam*, 'to restrain'] is given to him as judge of departed spirits and god of punishment.

<sup>2</sup> This is said ironically, in reference to p. 218, line 14, note 5.

<sup>3</sup> Properly 'a favour,' here 'a present,' 'a gift.'

<sup>4</sup> 'This (fellow) forsooth (may well say he) has been favoured, who, after

जानुकः । आवुत्त । पालिदोशिञ्च कहेदि तेण अङ्गुलीअण  
जानुकः । आवुत्त । पारितोषिकं कथयति तेन अङ्गुलीयकेन  
भट्टिणो षस्यदेण होदध्वं ।

भर्तुः सस्यतेन भवितव्यं ।

श्यालः । ए तस्मिं महारुहं रदणं भट्टिणो वज्रमतदन्ति तक्केमि ।

श्यालः । न तस्मिन् महार्हं रत्नं भर्तुर् वज्रमतमिति तर्कयामि ।  
तस्म दंमणेण भट्टिणो अभिमदो जणो सुमरिदो । मुञ्जत्तञ्च पकि-  
तस्य दर्शनेन भर्तुर् अभिमतो जनः स्यतः । मुञ्जर्तं प्रह-  
दिगम्भीरोवि पञ्जुसुअमणो आसि ।

तिगम्भीरो ऽपि पर्युत्सुकमनाः आसीत् ।

सूचकः । शेविदं णाम आवुत्तेण ।

सूचकः । सेवितं नाम आवुत्तेन ।

जानुकः । एं भणहि । दमश्श कए मच्छिआभत्तुणोत्ति ॥ इति

जानुकः । ननु भण । अस्य हते मत्स्यकाभर्तुरिति ॥ इति  
पुरुषम् असूयया पश्यति ॥

पुरुषम् असूयया पश्यति ॥

being made to descend from the stake, has been mounted on the withers of an elephant.' *Sūla*, 'a stake for impaling criminals.' The act of impaling was called *sūldropana*, and one who deserved it *sūlya*. 'Mounting on an elephant,' denotes elevation to high dignity, elephants being used in triumphal processions.

<sup>1</sup> This is the reading of Kāṭavema. Most of the Devanāgarī have *pali-doṣam kahehi* for *paritosham kathaya*. Translate: 'The present proves [intimates] that this ring must be highly prized by the king.'

<sup>2</sup> 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhīra*: see p. 38, note 1, and p. 203, note 3, at end. Kāṭavema reads *pajjasu-naano* for *paryāyru-nayana*. All Asiatics are skilful in suppressing or concealing emotion.

<sup>3</sup> So read most of the Devanāgarī MSS. *Matsyikā* is not given in the Dictionary. Dr. Boeckling translates it by *fisch-brut*, 'the fry of fish,' and

पुरुषः । भट्टालके । ददो अद्भुतं तन्हाणं षडमणोमुखं होदु ।

पुरुषः । भट्टारकाः । इतो ऽर्द्धं युष्माकं सुमनोमुखं भवतु ।

जानुकः । एतत्ते जुष्मद् ।

जानुकः । एतावद् युज्यते ।

श्यालः । धीवर । महत्तरो तुमं पिश्रवश्चको दाणिं मे संवृत्तो ।

श्यालः । धीवर । महत्तरस् त्वं प्रियवयस्य इदानीं मे संवृत्तः ।

कादम्बरीषक्षित्वं अन्हाणं पढमसोहिदं दच्छीअदि । ता सोण्डिआ-  
कादम्बरीषाक्षिकम् अस्माकं प्रथमसोहिदम् दध्यते । तत् शौण्डिका-  
पणं एव मच्छामो ।

पणम् एव गच्छामः ।

सर्वे । तद् ।

सर्वे । तथा ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रवेशकः ॥

observes that it is also the name for a kind of fish called in German *schaar*. Had the word been *matsyika* or *mātsyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and the phrase be translated, 'this lord of a fish-woman,' 'this husband of a fish-woman?' Kātavema and the Bengālī have *matsya-śatror*, 'enemy of fishes.'

<sup>1</sup> 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, note 1. There is probably a double-entendre in *sumanaś*, which may signify 'good-will,' as well as 'flower.'

<sup>2</sup> 'Our first friendship requires to be attested over (some) wine,' i.e., We must pledge ourselves over our cups or in drinking each other's health. *Kādambārī*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sākshikam*: compare *Mālavikāg.*, page 53, line 7; *Raghu-vaṇśa*, xi., 48, and *Hitopadeśa*, line 842.

॥ अथ षष्ठो ऽङ्कः ॥

॥ ततः प्रविशत्याकाशयानेन सानुमती नामासुराः ॥

सानुमती । णिव्वत्तिदं मए पज्जाअणिव्वत्तणिव्वं अच्चरानित्य-  
सानुमती । निर्वर्तितं मया पर्यायनिर्वर्तनीयम् अस्सरस्तीर्थ-  
मणिव्वं । जाव साज्जणस्स अभिसेअकालोत्ति सम्पदं हमस्स रा-  
सान्निध्यं । यावत् साधुजनस्स अभिषेककाल इति साम्प्रतम् अस्स रा-  
एसिणो उदन्नं पच्चक्खीकरिस्सं । णं मेणआसम्बन्धेण शरीरभूदा  
जर्वेर् उदन्नं प्रत्यक्षीकरिस्सामि । ननु मेनकासम्बन्धेन शरीरभूता  
दाणिं मे मउन्दला । ताएअ दुहिदुणिमित्तं आदिट्ठपुच्चन्ति ॥  
इदानीं मे शकुन्तला । तया च दुहित्वनिमित्तम् आदिष्टपूर्वास्मि ॥

<sup>1</sup> 'Attendance at Apsaras-tīrtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [*i.e.*, of Śakuntalā and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rājārshi.' *Sānnidhyam*, lit., 'proximity.' Here it denotes 'close attendance or waiting,' as in Hitop., line 1112, *anyatvīnd sānnidhyam avāśyam karantīyam*. In the interlude before the 4th. Act of Vikram., *upasthāna* occurs with the same sense in a parallel passage: *Apsaro-ryāpāra-paryāyena sūryasya upasthāna vartamānayā priya-sakhyā vind vāsanta-samaya āgata iti balavad utkanthitā 'smi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Sūrya, according to the regular cycle of nymph's duty.'

<sup>2</sup> 'Verily by (my) connexion with Menakā, Śakuntalā has now become part of myself,' lit., 'my own body,' *i.e.*, 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menakā, the mother of Śakuntalā, see p. 43, l. 10 with note 2, and p. 44, note 1. *Śarīra-bhūtā*: this is the same sort of compound as *pūga-kṛtā* or *pūga-bhūtā*: see Pānini, II., i., 59,

समन्ताद् अवलोक्य ॥ किं एकुव उदुक्कवेवि एरुक्कवारम्भं विअ  
 समन्ताद् अवलोक्य ॥ किं नु खलु चत्तत्सवेऽपि निरुत्सवारम्भम् इव  
 एदं राअउलं दीसद । अत्थि मे विहवो पणिधाणेण मव्वं परिणादुं ।  
 एतद् राजकुलं दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्जातु ।  
 किन्दु सहीए आदरो मए माणइदव्वो । होदु । इमाणं एव्व उज्जा-  
 किन्नु सख्या आदरो मया मानयितव्यः । भवतु । अनयोर् एव उच्चा-  
 णपालिआणं तिरक्खरिणीपरिक्खणा पस्सपरिवत्तिणी भविअ उव-  
 नपालिकयोस् तिरक्खरिणीपरिक्खन्ना पार्श्वपरिवर्तिनो भूत्वा उप-  
 लब्धिस्सुं ॥ इति नाय्येनावतीर्य स्थिता ॥

लक्ष्ये ॥ इति नाय्येनावतीर्य स्थिता ॥

and p. 168, note 1 at end. Compare in *Mālavikāg.*, 33, 12, *īartram asi me*, 'thou art my body.'

<sup>1</sup> *Ritutsava*, lit., 'the festival of the season,' i.e., the *Vasantotsava*, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god *Kṛishṇa*. Originally his son *Kāmadeva*, the god of Love, must have been the object of worship in this festival. It is identified with the *Holi* or *Dolā-yātra*, the *Saturnalia*, or rather, *Carnival* of the *Hindūs*, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in *Ratnāvali*, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the *Mango*, would naturally be much used for decoration at this festival, and as offerings to the god of Love. It was formerly held on the full moon of the month *Chaitra*, or about the beginning of April, but now on the full moon of *Phālguna*, or about the beginning of March. The other great *Hindū* festival, held in the autumn, about October, is called *Durgotsava* or *Durgā-pūjā*, being in honour of the goddess *Durgā*.

<sup>2</sup> *Pranīdhāna*, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *pranīdhā* is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare in *Vikram*. [interlude before the 4th. Act] *mayā pranīdhāna-sthitayā atyādhītam upalabdham*.

॥ ततः प्रविशति चूताङ्कुरम् अवलोकयन्ती चेटी । अपरा च पृष्ठतश्च  
तस्याः ॥

प्रथमा ।

आश्रम्यहरिश्चपण्डुर वसन्तमासस्य जीवमव्वसु ।

आताम्यहरितपाण्डुर वसन्तमासस्य जीवमव्वसु ।

दिङ्गोसि चूदकोरश्च उदुमङ्गलं तुमं प्रसादयामि ॥ १३४ ॥

दृष्टो ऽसि चूतकोरकश्चतुमङ्गलं त्वां प्रसादयामि ॥ १३४ ॥

द्वितीया । परञ्जदिए किं एआदणी मन्नेसि ।

द्वितीया । परभृतिके किम् एकाकिनी मन्त्वयसे ।

प्रथमा । मङ्गअरिए । चूदकलिअं देक्खिअ उम्मात्तिआ परञ्जदि-

प्रथमा । मधुकरिके । चूतकलिकां दृष्ट्वा उम्मात्ता परभृति-

आ होदि ।

का भवति ।

द्वितीया ॥ सहर्षं त्वरया उपगम्य ॥ कचं उवङ्किदो मङ्गमाधो ।

द्वितीया ॥ सहर्षं त्वरया उपगम्य ॥ कथम् उपस्थितो मधुमासः ।

<sup>1</sup> 'O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.' *Ātmra*, etc. This kind of Dvandwa Bahuvrīhi compound, expressing varieties of colour is noticed by Pāṇini, II., i., 69. Compare *krishna-śukla*, *lohita-śavala*, etc. *Ā*, prefixed, implies diminution, and is equivalent to *ishat*. So *āpāndu*, 'yellowish,' or 'slightly yellow:' Vikram., Act 2. *Jīva-sarva-nea*, lit., 'whose whole substance is constituted of life:' see p. 32, note 5 in middle. Some MSS. have *jīva-sarva-nea*, agreeing with *twām*. *Mangalam*, 'anything auspicious,' 'any symbol or sign of happiness;' in this latter sense it seems to be used here. The goddess Durgā is called in the same way *sarva-mangalā*, 'presiding over the happiness

Verso 134. *ĀRYĀ OR GĀTHĀ*. (See Verso 2.)

— | ——— | ——— || ——— | ——— | ——— | —  
— | ——— | ——— || ——— | ——— | ——— | —

In the last half-line the syllables *mam* and *e* are considered short by a license peculiar to Pāṇini prosody.

प्रथमा । मङ्गलरिए । तव दाणिं फालो एषो मदविभ्रमगी-  
प्रथमा । मधुकरिके । तव इदानीं काल एष मदविभ्रमगी-  
दाणं ।

तानां ।

द्वितीया । सखि । अवलम्ब मं । जाव अगपादद्विआ भविअ  
द्वितीया । सखि । अवलम्बस्स मां । यावद् अगपादस्थिता भूत्वा  
चूदकलिअं मेण्हअ कामदेवचणं करोमि ।

चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।

प्रथमा । जद ममविकु अङ्गं अचणफलस्स ।

प्रथमा । यदि ममापि खलु अङ्गं अर्चनफलस्स ।

द्वितीया । अकहिदेवि एदं सम्पज्जद । जदो एकं एव णो जी-  
द्वितीया । अकथितेऽपि एतत्सम्पद्यते । यत एकमेव नो जी-  
विदं । दुधाठिदं शरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥  
वितं । दिधास्थितं शरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥  
अए । अप्पडिबुद्धोवि चूदप्पसवो एत्थ बन्धनभङ्गसुरभी होदि ।  
अये । अप्रतिबुद्धोऽपि चूतप्रसवोऽच बन्धनभङ्गसुरभिर् भवति ।  
॥ कपोतहस्तकं कृत्वा ॥

of the whole world.' *Ritu* is evidently here the season *par excellence*, the season of all others. *Prasaddaymi*, lit., 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

<sup>1</sup> *Bandhana*, i.e., *prasava-bandhana*, 'the foot-stalk of the flower:' see p. 103, l. 8, note 3.

<sup>2</sup> 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon;' but *Kāṭavema* informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. Śāṅkara and Chandra-śekhara quote the following verse which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear; *Sarva-pāśūca-samāśleṣhāt kapotah sarva-*





कपटेषु स्खलितं गतेऽपि शिशिरे पुंस्त्रोकिलानां वृतं

शङ्के संहरति स्मरोऽपि चकितस्त्वनार्द्धकृष्टं शरं ॥ १२६ ॥

उभे । एतिय सन्देहो । महप्पहावो राएभी ।

उभे । नास्ति सन्देहः । महाप्रभावो राजर्षिः ।

प्रथमा । अञ्ज । कति दिअहाइं अन्हाणं मित्तावसुणा रट्टिएण

प्रथमा । आर्य । कति दिवसानि आवयोर् मित्तावसुना राट्टियेण

भट्टिणो पाअमूलं पेसिदाणं । इत्थं च एो पमदवणस्स पालणकम्म  
भर्तुः पादमूलं प्रेषितंयोः । इत्थं च नौ प्रमदवनस्य पालनकर्म

*Pramāṇa* is 'a rule or standard of action,' and *pramāṇi-kṛi*, 'to receive as a rule,' 'to admit as authority:' compare p. 188, l. 5.

<sup>1</sup> 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The kuruvaka, although ready-to-flower [completely studded with buds] remains stationary in its budding state. The note [voice] falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Badhnāti*: see p. 28, note 1 in middle; and compare *śhad-baddha-rajah-kandgra-kapīśa chūte nard manjari*: Vikram., Act 2. *Sannaddham* = *pushpitum udyatam*: Ś. = *vikāśonmukham*: K.: Compare p. 27, l. 5, note 2. *Sthitam*: compare p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of *Barleria*. Sir W. Jones makes no mention of it. *Tut-korakāvasthayā* = *kalikā-dāśayā*: Ś., i.e., *na vikāśitam*: Ch. *Skhalitam* = *gadgaditam*: K. *Śīśira*, properly 'the dewy season,' or 'season of hoar-frost.' The Hindūs divide the year into six seasons of two months each, viz.—1. Spring, Vasanta, beginning about the middle of March, or according to some, February; 2. Summer, Grīshma; 3. Rains, Varshāh; 4. Autumn, Śarad; 5. Winter, Hemanta; 6. Dews, Śīśira. *Punakokila*: see p. 162, note 3. *Sanharati*: compare p. 14, l. 1. It is clear that *san-hri* and *prati-san-hri* may have the sense of 'replace,' in reference to a quiver, as in Mahābh., 3, 772, we have *sanharasva punar vānam*. See also Ragh., iii., 64. *Smara*: see p. 208, note 2.

<sup>2</sup> '(But) few days (have elapsed) to us sent to the feet of his majesty

Verse 136. ŚĀNDŪLA-VIKĀŚIṬA (variety of *ATIDHRITI*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111.

समपिदं । ता आश्रन्तुश्चदा ए अस्मदपुत्र्यो अन्नेसिं एभो वृत्तान्तो ।

समर्पितं । तद् आगन्तुकतया अश्रुतपूर्वं आवाभ्याम् एष वृत्तान्तः ।

कञ्चुकी । भवतु । न पुनर् एवं प्रवर्तितव्यं ।

उभे । अज्ज । कोदूहलं णो । जद इमिणा जणेण सोदब्बं कहेदु

उभे । आर्य । कौदूहलं नो । यदि अनेन जनेन ओतव्यं कथयतु

भञ्जं । किमिमित्तं भट्टिणा वसन्तूसवो पडिमिद्धो ।

भवान् । किमिमित्तं भर्त्ता वसन्तोत्सवः प्रतिषिद्धः ।

सानुमती । उच्चवपिआ ख मणुम्मा । गरुणा कारणेण होदब्बं ।

सानुमती । उत्सवप्रियाः खलु मनुष्याः । गुहणा कारणेन भवितव्यं ।

कञ्चुकी । वज्रलीभूतम् एतत् किं न कथ्यते । किम् अचभवत्योः

कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनं ।

by Mitrā-vasu, the king's brother-in-law.' *Kati* like *kiyat* may be either interrogative or indefinite. So *kati paddāni gatvā*: Ratnāvali, p. 14, l. 6. After *dicasāni*, Kātavema supplies *gatāni*, 'have passed.' This construction of the genitive case after *gata* expressing the lapse of time is not uncommon. Compare *aṣṭa panchāśatam rātryah śayānasya adya me gataḥ*: Mahābh., xiii., 7732. *Adya daśamo māsaḥ tātasya uparataḥ*: Mudr., 80, 11. *Māso jātasya*: Pāṇini, II., 2, 5. *Pāda-mūlam*, lit., 'the root of the feet,' 'the heel.' The phrase *pāda-mūlam preṣhita*, expressive of the most humble servitude, occurs elsewhere: see Mudr., p. 16, l. 8; and p. 64, l. 16. *Rāśa-ṭriyena*: see p. 216 note 2. The king's brother-in-law probably acted as a kind of viceroy.

<sup>1</sup> 'Since we are but just arrived,' or 'by reason of our being strangers.' See note on *baddha-pallavatayā*, p. 28, l. 6.

<sup>2</sup> 'By us:' see note to *ayam janah*, p. 145, l. 2, and compare p. 110, l. 2.

<sup>3</sup> *Utsava-priyāḥ*, 'fond of festivals:' see p. 162, note 1 at end.

<sup>4</sup> *Bahulī-bhūtam* = *sakala-viditam*, 'generally known,' 'notorious:' Ś.

<sup>5</sup> 'Has not the scandal about the repudiation of Śakuntalā reached your ladyships' ears?' *Kārṇa-patha*, lit., 'the path or range of the ears:' see p. 110, note 2; and compare *lochana-patham yāntiyā*: Ratnāvali, l. 2. *Kaulina* = *loka-vāda*, 'report:' K. = *parivāda* or *aparāda*, 'evil report:' Ch. It is certainly derived from *kula*, 'a family,' and may signify 'report relating to

उभे । सुदं रंढिणो मुखादो जाव अङ्गुलीअअदंसणं ।

उभे । अतं राडियस्स मुखाद् यावद् अङ्गुलीयकदर्शनं ।

कञ्चुकी । तेन क्लृप्तं कथयितव्यं । यदैव खलु खाङ्गुलीयकदर्शनाद् अनुसृतं देवेन सत्यम् ऊढपूर्वा मया तच्चभवती रहसि शकुन्तला मो-  
हात् प्रत्यादिष्टेति तदा प्रभृत्येव पश्चात्तापम् उपगतो देवः । तथा हि  
रम्यं देष्टि यथा पुरा प्रकृतिभिर् न प्रत्यहं सेव्यते

शय्याप्रान्तविवर्तनैर् विगमयत्युच्चिद्र एव क्षपाः ।

दाक्षिणेन ददाति वाचम् उचिताम् अन्तःपुरेभ्यो यदा

गोत्रेषु स्खलितस् तदा भवति च म्रीडाविलक्षश्चिरं ॥ १३७ ॥

family or private matters,' 'family scandal.' It is so used in Vikramorvasī, Act 2, *etat kauḷīnam vijimbhate*.

<sup>1</sup> This must come from a Sanskrit crude form *rāshṭri* or from *rāshṭrin*, neither of which are given in the Dictionary.

<sup>2</sup> 'He abhors (everything) pleasurable. He is not as formerly respectfully-waited-on every day by (his) courtiers [counsellors, ministers]. He spends his nights, without even closing his eyes, in tossing [rolling] about on the edge of his couch. When, out of politeness, he addresses the usual-civil speeches to the women of the palace, then he blunders in (their) names and becomes for a long while disconcerted [abashed] with shame.' *Ramyam*, i.e., *śrak-chandana-vanilāddi*, 'garlands, sandal, women, etc.:' K.; in fact, 'the pleasures of sense.' *Prakṛitibhiḥ* = *sachivaiḥ*: Ch. = *sūktaiḥ*: Ś. *Uchitam* = *arhām* = *tatkāla-yogyām*: K.: see p. 145, l. 8. *Antahpurebhyo*: see p. 123, note 4. *Gotreshu* = *nāmasu*: Ś., Ch. = *nāmadheyeshu*: K. *Skhalitah* = *viparyastah*: K., i.e., 'by mistake he utters the name of Śakuntalā:' K., Ś. To indicate a lover's absence of mind or rather the one engrossing object of his thoughts, Hīndū poets are fond of making him fall into the trap of calling others by the name of his mistress. Compare Kumāra-sām., iv., 8. See also Ragh., xix., 14—*Nāma vallabha-janasya te mayā prāpya bhḍgyam api tasya kānksyate iti tam gotra-vikhalitam ūchur anganāh*, 'The women thus addressed him making mistakes in their names [calling them by the name of his beloved], Since I have received the name of thy beloved I desire

षानुमती । पित्रं मे ।

षानुमती । प्रियं मे ।

कक्षुकी । अस्मात् प्रभवतो वैमनस्याद् उत्सवः प्रत्याख्यातः ।

उभे । जुञ्जद् ।

उभे । युज्यते ।

नेपथ्ये । एदु एदु भवं ।

नेपथ्ये । एतु एतु भवान् ।

कक्षुकी ॥ कर्णं दत्त्वा ॥ अये । इत एवाभिवर्तते देवः । स्रक्मानुष्ठीयतां ।

उभे । तद् ॥ इति निष्क्रान्ते ॥

उभे । तथा ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारी च ॥

कक्षुकी ॥ राजानम् अवलोक्य ॥ अहो सर्वास्वस्वासु रमणीयत्वम्  
आकृतिविशेषाणां । एवम् उत्सुको ऽपि प्रियदर्शनो देवः । तथा हि  
प्रत्यादिष्टविशेषमण्डनविधिर् वामप्रकोष्ठार्पितं

बिभ्रत् काञ्चनम् एकम् एव वलयं श्वासापरक्ताधरः ।

चिन्ताजागरणप्रतापनयनस्तेजोगुणाद् आत्मनः

संस्कारोल्लिखितो महामणिर् द्रव चीणो ऽपि नालं च्यते ॥ १३८ ॥

also her lot.' also Praveśaka to Act 2 of Vikram., *yan-nimittam bhartā utkanthitas tasyāḥ striyā nāmnā bhartrā devī dāpitā*. And another passage in the Viśvakambha at the opening of the next Act, *tayā puruṣhottama itī raktarāye purūracāṣṭī nirgatā vāṇī*.

<sup>1</sup> 'In consequence of this mental derangement of his majesty.' *Vaimanasya*, abstract noun from *vīmanas*, 'disordered in mind,' 'changed in mind,' 'absent in mind.' *Prabhavato* [= *rājnah*: Chézy: = *prabhoḥ*: K.] gen. case of *prabhavat*, 'ruling,' 'one who rules;' it seems to be used like *prabhu* and *prabhaviṣṭu* in addressing or speaking of kings. Compare *ndati prabhavato 'parādāh*: Vikramorvaśī, Act 2 at end.

<sup>2</sup> 'Scorning distinguished [superior] forms of decoration; wearing but a

सानुमती ॥ राजानं दृष्ट्वा ॥ ठाण्णेषु पञ्चादेसविमाणिदावि  
सानुमती ॥ राजानं दृष्ट्वा ॥ स्थाने खलु प्रत्यादेशविमानितापि  
रमस्य किदे सउन्दला किलमदि ।

अस्य हते शकुन्तला क्लाम्यति ।

राजा ॥ ध्यानमन्दं परिक्रम्य ॥

प्रथमं सारङ्गाद्या प्रियया प्रतिबोध्यमानमपि सुप्तं ।

अनुश्रयदुःखायेदं हतहृदयं सम्प्रति विबुद्धं ॥ १२८ ॥

सानुमती । षं ईदिसाणि तवस्मिणीए भाञ्जरेआणि ।

सानुमती । ननु ईदृशानि तपस्विन्या भागधेयानि ।

single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Śakuntalā); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyddishṭa-vīśeṣa-māṇḍana-vidhir* = *nirākṛita-vīśiṣṭāṅkāra-vidhānah* : Ś. Compare Megh., verse 92, and *prasādhana-vidheḥ prasādhana-vīśeṣah* : Vikram., Act 2. *Prakosha* [see page 51, note 3] = *kūrpara-maṇi-bandhana-madhyabhāga* : K. Compare page 115, note 1. *Bibhrat* = *dadhat* : in the pres. part. of verbs of the 3rd. conj., the nom. case is identical with the crude. *Aparakta* is equivalent to *nirakta*, *rakta-hina*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips. Compare Megh., verses 83, 89. *Chintā-jāgarana*, i.e., *Śakuntalā-vishayinyā chin-tayā* : Ś. *Gundā* = *utkarṣāt* : K. *Sanskāra* = *śāṇa* : K. = *prastara-vīśeṣa* : Wilson gives the sense 'polishing;' compare Hitopadeśa, line 15. *Sānollīkhitāḥ* = *śānollīkhitāḥ* : K. *Nīlakṣyaṭe* : see page 70, note 3 at end.

'Previously this paralysed [blighted] heart slumbered even whilst-it was being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-awake to the anguish of remorse.' *Anuśaya-duḥkhāya* = *pāśchāttāpa-khedyā*. *Samprati*, i.e., *tad-virāḥ* : Ś. *Vibuddham* = *jāgritam* : Ś.

Verse 139. ἈΝΥΛ or ΓΛΥΛ. (See Verse 2.)

~~~~~ | ~~~~ | ~~~~ || ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~  
~~~~~ | ~~~~~ | ~~~~~ || ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~

विदूषकः ॥ अपवार्यं लङ्घितो एषो भृशो विषण्णोऽन्धलावाशिषा ।

विदूषकः ॥ अपवार्यं लङ्घित एष भूयो ऽपि शकुन्तलाव्याधिना ।

ए आणे । कथं चिकिच्छिदव्यो भविस्सुदित्ति ।

न जाने । कथं चिकित्सितव्यो भविस्सुतीति ।

कञ्चुकी ॥ उपगम्य ॥ जयतु जयतु देवः । महाराज । प्रत्यवेक्षिताः प्रमदवनभूमयः । यथाकामम् अध्यास्तां विनोदस्थानानि महाराजः ।

राजा । वेचवति । मदचनाद् अमात्यम् आर्यपिशुनं ब्रूहि । चिरप्रबोधान् न सम्भावितम् अस्माभिर् अद्य धर्मासनम् अध्यासितुं । यत् प्रत्यवेक्षितं पौरकार्यम् आर्येण । तत् पत्रम् आरोप्य दीयताम् इति ।

प्रतीहारी । जं देवो आणवेदि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति निष्क्रान्ता ॥

राजा । वातायन । त्वम् अपि स्वं नियोगम् अग्रून्यं कुं ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा णिम्मच्छिअं । सम्पदं सिशिरातवच्छेअ-  
विदूषकः । कृतं भवता निर्मल्लिकं । साम्प्रतं शिशिरातपच्छेद-

रमणीय इमस्मिं पमदवणुद्देशे अत्ताणं रमइस्सुषि ।

रमणीये अस्मिन् प्रमदवनोद्देशे आत्मानं रमयिस्सुषि ।

राजा । वयस्य । रन्ध्रोपनिपातितो ऽनर्था इति यद् उच्यते तद् अव्यभिचारि वचः । कुतः ।

<sup>1</sup> 'He is again attacked [seized, afflicted] by a Śakuntalā-fever,' i.e., He is again love-sick for Śakuntalā. *Langhita*: see p. 97, note 1.

<sup>2</sup> 'Having committed that to writing [to a letter], let it be sent to me;' or, 'having written that in a letter, let it be given (to some messenger.)' *Diya-tām* = *prahiyatām*: Ś.

<sup>3</sup> *Suca-niyogam antahpurāvekshā-rūpam*, 'thy stated business consisting of superintendence of the female apartments:' Ś. *Vādyana* is the name of the Kanchukī: see p. 186, note 1.

<sup>4</sup> See page 75, line 9, note 5. *Makshikāyā api abhāraṇaṁ nirjanam*: Ś.

<sup>5</sup> 'Misfortunes rush in through the (first) hole (they can find)' i.e., Mis-

मुनिसुताप्रणयस्यतिरोधिना

मम च मुक्तम् इदं तमसा मनः ।

मनसिजेन सखे प्रहरिष्यता

धनुषि चूतशरस्य निवेशितः ॥ १४० ॥

विदूषकः । चिद् दाव । जाव इमिणा दण्डकट्टेण कन्दर्पवाणं  
विदूषकः । तिष्ठ तावत् । यावद् अनेन दण्डकाष्ठेन कन्दर्पवाणं

fortunes are continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [*avyabhichāri*] in his own case,' and he then proceeds to explain why [*kutas*: see p. 54, note 2] in the subsequent verse. *Randhra* = *chhidra*: K. *Upanipātino* = *samāpātanti*: K. *Anarthāh* = *āpadah*: K. *Yad uchyate*, i.e., *lokena*: K. *avyabhichāri* = *aviparyāsi* [i.e., *udanyathā bhavati*]: K. = *avāṣyam-bhāri* or *yathārtham*: Ś. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems to me only supportable by a reading *randhroparipātino* 'narthā, noticed by Kātavema, although not adopted by him. Compare Bhartri-hari, ii., 86. *Prāyo gachekhali yatra bhāgya-rahitas tatraiva yānti āpadah*.

<sup>1</sup> 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the Heart-born (god) now-about-to-shoot-at-me.' The occurrence of *cha* in each clause denotes immediate connexion or succession, expressed in English by 'so soon as,' 'immediately on,' 'scarcely—when,' etc.: compare Kumāra-sam., iii., 58. *Manasi-ja*, 'born in the mind or heart,' a name of the Hindū Cupid: see page 101, note 1. *Praharishyat*, 'about to strike,' part. of the 2d. future. *Chūta-śara*: see p. 99, note 2 in middle. The verse which follows this in the Bengālī and Mackenzie MSS. is probably spurious.

<sup>2</sup> I have adopted *ednam* from the oldest Bengālī MSS. Śankara and

णायदस्मामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताकुरं पातयितुम् इच्छति ।

नाशयिष्यामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताकुरं पातयितुम् इच्छति ।

राजा ॥ सस्मितं ॥ भवतु । दृष्टं ब्रह्मवर्षसं । सखे । कोपविष्टः  
प्रियायाः किञ्चिद् अनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः । एं आसन्नपरिचारिआ चतुरिआ भवदा सन्दिग्धा ।

विदूषकः । ननु आसन्नपरिचारिका चतुरिका भवता सन्दिग्धा ।  
माहवीमण्डवे इमं वेलं अदिवाहिस्सं । तहिं मे चित्तफलञ्च-  
माधवीमण्डपे इमां वेलाम् अतिवाहयिष्यामि । तस्मिन् मे चिचफलक-  
गदं सहत्यलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आप्पेशिन्ति ।  
गतां स्खल्ललिखितां तच्चभवत्याः शकुन्तलायाः प्रतिकृतिम् आनयेति ।

राजा । ईदृशं हृदयविनोदस्थानं । तत्तमेव मार्गम् आदेशय ।

विदूषकः । इदो इदो भवं ।

विदूषकः । इत इतो भवान् ।

॥ उभौ परिक्रामतः सानुमत्यनुगच्छति ॥

विदूषकः । एषो मणिशिलापट्टमणायो माहवीमण्डवो उव-

विदूषकः । एष मणिशिलापट्टकसनाथो माधवीमण्डप उप-

Chandra-śekhara have vāṇḍn. The Devanāgarī, *evdhim* for *vyddhim*. Kāta-  
vema reads *evdham* for *vyddham*, 'a hunter,' 'shooter.' May not *vyddhi* like  
*vyddha* signify 'hunting,' 'shooting,' 'sport?' in which case the Devanāgarī  
reading might be retained.

<sup>1</sup> 'The mighty power of a Brāhmaṇ is seen (by me).' This is said  
ironically in reference to the Vidūshaka's ridiculous attempt to destroy the  
arrows of Kāmadeva.

<sup>2</sup> Literally, 'a near attendant,' i.e., 'an attendant about one's person.'

<sup>3</sup> *Vah* in the the caus. with *ati*, has the sense of 'to pass time.' Compare  
Ragh., xix., 47; ix., 70.

<sup>4</sup> *Chitra-phalaka*, 'a picturo-tablet,' 'a tablet for painting.' The same  
expression occurs in Ratnāvalī, p. 21, l. 8; and p. 22, l. 1, and Vikram., Act 2.  
As to *gatām*, here meaning 'committed to,' see p. 206, note 1.

<sup>5</sup> *Mani-śilpattaka-sanātha*, 'furnished with a marble seat.' see p. 26, note 1.



हाररमणिज्जदाए णिस्सुंसं मन्त्रदेण विअ णो पडिच्छदि । ता  
हाररमणीयतया निःसंशयं स्वागतेन हव नो प्रतीच्छति । तत्  
पविशिअ णिमीदद् भवं ।

प्रविश्य निमीदतु भवान् ।

॥ उभौ प्रवेशं कृतोपविष्टौ ॥

शानुमती । लदासंस्मिदा देक्खिस्सं दाव मधीए पडिक्किदिं । तदो  
शानुमती । लतासंश्रिता द्रच्छामि तावत्सख्याः प्रतिकृतिं । ततो  
मे भन्तुणो बड्ढमुच्चं अणुराअं णिवेददस्सं ॥ इति तथा कृत्वा स्थिता ॥  
ऽस्या भर्तुर्बड्ढमतम् अनुरागं निवेदयिष्यामि ॥ इति तथा कृत्वा स्थिता ॥

राजा । सखे । सर्वम्ददानीं स्मरामि शकुन्तलायाः प्रथम-  
वृत्तान्तं । कथितवान् अस्मि भवते । स भवान् प्रत्यादेशवेलायां  
मत्समीपम् उपगतो नासीत् । पूर्वमपि न त्वया कदाचित् सङ्कीर्तितं  
तच्च भवत्या नाम । कश्चिद् अहमिव विस्मृतवान् अस्मि लं ।

विदूषकः । ए विस्मरामि । किन्तु सत्त्वं कश्चिअ अवसाणे उण  
विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनश्च  
तुए परिहासविशेषो एवो ए भूदत्तयान्ति आचक्षिदं । मएवि  
त्वया परिहासविजल्प एव न भूतार्थ इत्य आचक्षितं । मयापि  
मिप्पिण्डबुद्धिणा तद् एव गच्छीदं । अहवा भविदव्वदा बलवदी ।  
मृत्पिण्डबुद्धिना तथा एव गृहीतं । अथवा भवितव्यता बलवती ।

‘With the agreeableness of its flowery offerings,’ ‘with its charming  
flowery gifts.’ *Upahāra*, or according to the Scholiasts *upachāra* = *kusumddi-  
vīstāra*: Ś. Flowers were used as complimentary presents or offerings,  
especially to the god of Love.

‘*Sa bhavān* is in all the MSS. except my own, which omits *sa*. *Sa* may  
be used to emphasize other pronouns, and *sa bhavān* is therefore equivalent to  
*ille tu*, i.e., ‘your honour, that same person to whom alone I mentioned the  
circumstances.’

‘See page 94, line 2. As to *bhūtārtha*: see page 4, line 3.

‘Whose brains [intellect] is like a lump of clay,’ ‘whose understanding

शानुमती । एष्वं षेदं ।

शानुमती । एवं न्वेतत् ।

राजा ॥ ध्यात्वा ॥ सखे । चायस्य मां ।

विदूषकः । भो । किं एदं । अणुवदणं क्तु ईदिसं तुद । कदा-

विदूषकः । भोः । किम् एतत् । अनुपपन्नं खलु ईदृशं लयि । कदा-  
चि सप्पुरिसा सोअपत्तप्पाणो ण होन्ति । णं पवादेशि णिक्कम्मा  
चित् सत्पुरुषा शोकपाचात्मानो न भवन्ति । ननु प्रवाते ऽपि निष्कम्मा  
गिरीणो ।

गिरयः ।

राजा । वयस्य । निराकरणविक्रवाद्याः प्रियाद्याः समवंस्थाम् अनु-  
सृत्य बलवद् अशरणो ऽस्मि । सा हि

इतः प्रत्यादेशात् स्वजनम् अनुगन्तुं व्यवसिता

मुञ्जस्तिष्ठेत्युच्चैर् वदति गुरुशिष्ये गुरुसमे ।

पुनर्दृष्टिं वाच्यप्रकरकलुषाम् अर्पितवती

मयि क्रूरे यत्तत् सविषम् इव शब्धं दहति मां ॥ १४१ ॥

is dense as a clod of earth.' Compare our expressions 'clod-pated,' 'clod-  
poll,' 'blockhead,' etc. Some of the MSS. have *manda-buddhind*. As to  
*bhavitaryatā balavati*, see p. 205, note 3.

<sup>1</sup> 'Have not hearts that give place to sorrow,' 'do not give themselves up  
to uncontrolled grief.' As to *pātra*, 'a receptacle:' see p. 202, note 4 at  
end. I have followed Kātavema's reading. That of the other Devanāgarī  
MSS., *soa-vattavd*, is hardly intelligible.

<sup>2</sup> *Samavasthā*, with the sense of *avasthā*, 'state,' 'condition,' occurs not  
unfrequently in the plays. Compare *Mālavikā*, p. 66, l. 1; p. 68, l. 15.  
See also p. 164, l. 15 of this play, where it has the sense of *samdvasthā*.

<sup>3</sup> '(The thought) that after her repudiation from hence, (when) she  
attempted to follow her attendants, the Guru's pupil, (who claimed  
obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice,  
"Stay," she cast on me inexorable [cruel, hard-hearted] a second look

मानुमती । अहंहे । ईदिमी सकञ्जपरदा । दमस्स मन्दावेण अहं  
सानुमती । अहो । ईदुशी स्वकार्यपरता । अस्स सन्तापेन अहं  
रमामि ।

रमे ।

विदूषकः । भो । अत्थि मे तक्को । केणवि तत्तहोदी आआसचा-

विदूषकः । भोः । अस्मि मे तर्कः । केनापि तचभवती आकाशचा-  
रिणा णीदेत्ति ।

रिणा नीतेति ।

राजा । कः पतिदेवताम् अन्यः परिमार्ष्टुम् उत्सहेत । मेनका किल  
सख्यास ते जन्मप्रतिष्ठेति श्रुतवान् अस्मि । तत्सहचारिणीभिः सखी ते  
हतेति मे हृदयम् आशङ्कते ।

bedimmed with gushing tears; that (it is which) torments me like an en-venomed shaft.' *Itah*, i.e., *mattah*, 'by me.' Ś. *Vyavasitā* = *yatnam kṛita-rati*: Ś. *Muhus tishtha*, etc.: see p. 212, l. 6. *Guru-same*, i.e., *alanghyadēsatayā*.

<sup>1</sup> 'Alas! such is (the force of) aversion to one's own action,' or 'such is the force of self-reproach for wrong committed by one's self.' *Paratā* may mean either 'addiction to,' or 'alienation from.' It seems here to have the latter sense. Some of the Bengālī MSS. have *a-kajja-paraddā*. *Swa-kārya*, i.e., 'relating to Śakuntalā': Ś. Compare p. 207, l. 1.

<sup>2</sup> 'Who else could presume [would have the power] to lay-a-finger-on [touch, bear off] the idol of (her) husband?' *Kāh anya*: compare p. 208, l. 4. *Pati-devatā*, 'the goddess of her husband,' or as we should say, 'a wife idolized by her husband.' This I take to be the sense of this expression, which is found in all the Devanāgarī MSS. The Bengālī have *pati-vratām*, 'a wife devoted to her husband.' *Pari-mārshtum* [so read all the Devanāgarī] must come from *pari-mrj*, to which Westergaard gives but one meaning, 'abstergere.' Doubtless, it may be used like *pari-mris*, 'to lay hands on,' 'lay hold of': cf. p. 202, note 4. One MS. [E.I.II. 1060] has *parā-marshtum*.

<sup>3</sup> *Janma-pratishthā* = *janma-sthānam*, 'place of birth': = *mātā*, 'mother': Schol., Chézy. *Janma-pratishthā* = *janani*: Ś. Dushyanta speaks of Śakuntalā to the Vidūshaka as, 'thy friend.' So the Yaksha speaks of his wife to the Cloud, in Megha-dūta, verses 87, 93.

मानुमती । सम्मोहोक्तु विन्धअणिव्वो ए पडिबोहो ।

मानुमती । सम्मोहः खलु विस्मयनीयः न प्रतिबोधः ।

विदूषकः । जद एव्वं । अत्थिक्खु समाअमो कालेण तत्तहोदीए ।

विदूषकः । यदि एवं । अस्ति खलु समागमः कालेन तच्चभवत्या ।

राजा । कथमिव ।

विदूषकः । एक्खु मादापिदरा भत्तुविओअदक्खिदं दुहिदरं

विदूषकः । न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं

देक्खिदं पारेन्ति ।

ब्रष्टुं पारयंतः ।

राजा । वयस्य ।

खप्पो नु माया नु मतिभ्रमो नु

क्लिष्टं नु तावत्फलम् एव पुण्यं ।

असन्नितृच्यै तद् अतीतम् एव

मनोरथानाम् अतटप्रपातः ॥ १४२ ॥

<sup>1</sup> 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from it].' According to Śaṅkara, *sammoha* is equivalent to 'forgetfulness,' and *pratibodha* to 'recollection.'

<sup>2</sup> This is either the causal form of the root *pr̥t*, or a nominal verb from *pāra*, 'the other side;' meaning first 'to traverse,' 'get through,' 'bring to an end;' and secondly in Prākṛit and more modern Sanskrit, 'to be able.' In the latter sense, which is the one required here, it is much used in the Bengālī dialect. Compare in Greek, *πέρα*, *πέρας*, *περάω*, *πεपालω*.

<sup>3</sup> 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return: (and so has become) the steep precipice of my heart's fondest-hopes.' Such is the reading of all the Devanāgarī MSS., and doubtless the true one. In the third and fourth half-lines

Verse 142. UPAJĀTI OF AKHYĀNAKĪ (variety of TRISHṬUBH). See Verses 41, 107, 121, 126.

विदूषकः । मा एवम् । एषं अङ्गुलीश्रमं एव शिदंमणं । अवस्मम्भा-  
 विदूषकः । मा एवं । ननु अङ्गुलीयकम् एव निदर्शनं । अवस्मम्भा-  
 त्रिणो अचिन्तणिज्जो समाश्रमो होदिति ।  
 विनोऽचिन्तनीयः समागमो भवतीति ।

राजा ॥ अङ्गुलीयकं विस्रोक्ष ॥ अये । इदं तावद् असुलभस्थान-  
 मंश्रि शोचनीयं ।

तव सुचरितम् अङ्गुलीय नूनं  
 प्रतनु ममेव विभाव्यते फलेन ।

अरुणखमनोरमासु तस्याश्-

च्युतमसि लब्धपदं यद् अङ्गुलीषु ॥ १४३ ॥

I have adopted *eva* and *prapāta* [in place of *eto* and *prapātdh*] from the Mackenzie, the former supported by Kāṭavema. *Māyā*, i.e., *indra-jāldi-kriyā*: Ś *Bhrama*: one so affected imagines that to be present which does not really exist [*asad api sākshāt-karoti*: Ś., Ch.] *Puṇyam*, i.e., *swakiyam sukṛitam*: K. *Tāvat phalam eva*, i.e., *darsana-phalam eva*: K. *darsana-mātra-phalam*: Ch., 'fruitful so far only as the sight of Śakuntalā': K. *Kṛtiṣṭam* [cf. p. 201, l. 7]: the best explanation of this idea will be found in p. 80, l. 6, with note 2, and in note 2 in this page. *Asannivṛtityai*: compare Raghuv., viii., 48, *para-lokam asannivṛtlaye gatāsi*, 'thou art gone to the other world never to return.' Śāṅkara thus explains the second half of the verse: 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' As to *tata*, see p. 175, note 1. *Amara* [ii., 3, 4] gives *ataṭa* as a synonym of *prapāta* and *bhṛigu*, each of these words signifying 'a precipice,' but there is no reason why *ataṭa* should not be used as an epithet of *prapāta*, to denote a very precipitous declivity. The Bengālī MSS. read *Kṛiptam nu tāvat phalam eva puṇyāih asannivṛtlaye tad* [*asannivṛtityaitad*] *atīva manye manorathāndam atata-prapātam*.

<sup>1</sup> 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* is often = the Latin *nonne*.

<sup>2</sup> 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved].'

Verse 143. PUSHPITĀGRĀ, in which each whole line is alike. See Verses 32, 37.

सानुमती । जद् अण्हत्थगदं भवं । भच्च एव्व मोअणिज्जं भवे ।  
 सानुमती । यदि अन्यहस्तगतं भवेत् । सत्यम् एव शोचनीयं भवेत् ।  
 विदूषकः । भो । इत्थं णाम मुद्रा केण उद्देशेण तत्तहीदीए  
 विदूषकः । भोः । इयं नाम मुद्रा केन उद्देशेण तच्चभवत्था  
 हत्थसंमगं पाविदा ।

हस्तसंमर्गं प्रापिता ।

सानुमती । ममवि कोदूहलेण आचारिदो एषो ।  
 सानुमती । ममापि कौटूहलेन आकारित एषः ।  
 राजा । श्रूयतां । तदा खनगराय प्रस्थितं मां प्रिया सवाचम्  
 आह । कियच्चिरेणार्थपुत्रः प्रतिपत्तिं दास्यतीति ।  
 विदूषकः । तदो तदो ।  
 विदूषकः । ततस्ततः ।

राजा । पयाद् इमां मुद्रां तदङ्गुली निवेशयता मया प्रत्यभि-  
 हिता ।

एकैकम् अत्र दिवसे दिवसे मदीयं

नामाक्षरं गणय गच्छसि यावद् अन्तं ।

to be insignificant [slender] by the reward [result]; since after-gaining-a-  
 station on the charming-rosy-nailed fingers of that-lady thou hast fallen  
 (from it).’ The doctrine of laying up a store of merit by good deeds per-  
 formed in the present and former births is an essential part of the Hindú  
 creed: see the last verse, and compare p. 185, note 3. *Aruna-nakha*: see p.  
 125, note 3 at end. *Arunā* may imply ‘ruddy as the dawn:’ see page  
 142, note 3.

<sup>1</sup> ‘By my curiosity also he (would be) incited (to tell the reason).’ *Kau-  
 tūhala* = *śravanotkanthā*, ‘desire of hearing:’ Ś. *Ākṛita* = *āhata*, *prerita*:  
 K. Compare *taṃ vara-dānīya ākṛayāmasa*: *Rāmāyaṇa*, ii., 13, 2. Śaṅ-  
 kara reads *vādita*, ‘made to speak,’ in place of *ākṛita*. The Bengālī MSS.  
 have *vyāpārta*.

<sup>2</sup> Compare page 172, line 7, with note 2 in middle.

तावत्प्रिये मदवरोधयृहप्रवेशं

नेता जनसूतव समीपम् उपैष्यतीति ॥ १४४ ॥

तच्च दारुणात्मना मया मोहान् नानुष्ठितं ।

सानुमती । रमणीश्रोक्तु अवही विहिणा विसंवादिदो ।

सानुमती । रमणीयः खलु अवधिर् विधिना विसंवादितः ।

विदूषकः । कथं धीवल्लकप्यश्रु लोचिअमच्छस्स उदलभन्तले

विदूषकः । कथं धीवरकस्सितस्स रोहितमत्थस्स उदराभ्यन्तरे

आमि ।

आसीत् ।

राजा । शचीतीर्थं वन्दमानायाः सख्यासूते हस्ताद् गङ्गास्रोतसि  
परिभ्रष्टं ।

<sup>1</sup> 'Count [spell] hereon [i.e., on this ring] one by one each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who will conduct thee to the entrance of my private-apartments.' *Nāmdaksharam*: compare p. 52, l. 2. *Gachchhasi*: so reads the Taylor MS. and my own, supported by the Calcutta edition; the others, *gachchhati*. *Netā*: the noun of agency has sometimes the sense of a futuro participle, and may govern the case of the verb. So *vaktā vākyam*, 'one who is about to speak a speech:' *Draup.*, 32. Indeed the nom. case of this form of noun is never distinguishable from the 3d. pers. of the 1st. fut.

<sup>2</sup> 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Viśamvad* is 'to fail in keeping a promise or agreement.' Cf. *phale viśamvadati*: *Vikram.*, Act 2.

<sup>3</sup> The *Vidūshaka* designedly uses the dialect of the fisherman: see page 220, line 1 and 3; page 216, note 2.

<sup>4</sup> Compare page 205, line 2-4, note 1.

Verse 144. *VASANTA-TILAKĀ* (variety of *ŚAKKARĪ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 83, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.

विदूषकः । जुञ्जद ।

विदूषकः । युज्यते ।

मानुमती । अदो एव तवस्त्रिणीए सउन्दलाए अधसभीरुणो  
मानुमती । अत एव तपस्त्रिन्याः शकुन्तलाया अधसभीरोर्  
दमस्त राएसिणो परिणए सन्देहो आसि । अहवा । ईदिमो अपुरा-  
अस्य राजर्षेः परिणये सन्देह आसीत् । अथवा । ईदृशो ऽनुरा-  
ओ अहिष्ठाणं अवेकुदि । कचं विश्र एदं ।

गो ऽभिज्ञानम् अपेक्षते । कथम् इव एतत् ।

राजा । उपालस्ये तावद् इदम् अङ्गुलीयकं ।

विदूषकः ॥ आत्मगतं ॥ गद्गीदो णेण पन्था उम्मत्तआणं ।

विदूषकः ॥ आत्मगतं ॥ गृहीतो ऽनेन पन्था उम्मत्तानां ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं

करं विहायसि निमग्नम् अस्मसि ।

अथवा । अचेतनं नाम गुणं न लक्षयेन्

मयैव कस्माद् अवधीरिता प्रिया ॥ १४५ ॥

विदूषकः ॥ आत्मगतं ॥ कचं बुभुक्खाए खादिदं व्वोप्ति ।

विदूषकः ॥ आत्मगतं ॥ कथं बुभुक्षया खादितव्यो ऽस्मि ।

<sup>1</sup> 'How (couldst) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura* = *unnatānata*, 'undulating:' Schol., Chézy: = *ramya*, 'beautiful:' Ch. *Atharā*: see p. 30, note 1.

<sup>2</sup> 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark: see p. 59, note 1 in middle.

Verse 145. VANSANTHAVILA (variety of JAGATĪ) See Verses 18, 22, 23, 67, 81, 114, 117.



राजा । अकारणपरित्यक्ते । अनुश्रयतप्तहृदयस्त्वावद् अनुकम्प्य-  
ताम् अयं जनः पुनर्दर्शनेन ।

॥ प्रविश पटाक्षेपेण चित्रफलकहस्ता ॥

चतुरिका । दृश्यं चित्रगदा भट्टिणी ॥ इति चित्रफलकं दर्शयति ॥

चतुरिका । इयं चित्रगता भर्त्री ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः । माञ्ज वञ्चस्व । मञ्जरावत्थाणदंशणिज्जो भावाणुप्प-

विदूषकः । साधु वयस्व । मधुरावस्थानदर्शनीयो भावानुप्र-

वेशो । खल्लदि विअ मे दिट्ठी णिणुणअप्पदेसेसु ।

वेशः । खल्लति इव मे दृष्टिर् निबोद्धतप्रदेशेषु ।

सानुमती । अस्मो एसा राएसिणो णिउणदा । जाणे । मही अग-

सानुमती । अहो एषा राजर्षेर् निपुणता । जाने । बखी अय-

दो मे वद्वदिति ।

तो मे वर्तत इति ।

राजा ।

यद् यत् साधु न चित्रे स्थात् क्रियते तत् तद् अन्यथा ।

तथापि तस्या लावण्यं रेखया किञ्चिद् अन्वितं ॥ १४६ ॥

<sup>1</sup> 'The imitation of nature is charming by (reason of) the sweet position [disposition, arrangement, posture, attitude, of the figure or figures]. My sight stumbles as it were amidst the depressions and prominences,' i.e., The relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface.

<sup>2</sup> 'Whatever is not well (executed) in the picture [whatever falls short of perfect beauty], all that is wrongly (pourtayed). Nevertheless her loveliness is in some measure possessed by the drawing,' i.e., The artist has to some extent made a likeness though very inferior to the original. *Rekhā* = *lekhana*, 'a sketch,' 'delineation:' K. The Bengālī have *lekhayā*. The Dictionary gives *chitra-lekhā* only.

Verse 146. ŚLOKA OF ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130.

सानुमती । सरिरं एवं पञ्चादावगुरुणो मिणेहस्म अणवलेवस्मअ ।

सानुमती । सदृशम् एवं पञ्चात्तापगुरोः स्नेहस्य अनवलेपस्य च ।

विदूषकः । भो । दाणिं तिणि तत्तहोदीओ दीमन्ति । सञ्जाओअ

विदूषकः । भोः । इदानीं तिस्सत्तचभवत्यो दृग्गन्ते । सर्वास्य

दंसणीआओ । कदमा एत्थ तत्तहोदी सउन्दला ।

दर्शनीयाः । कतमा अत्र तत्रभवती शकुन्तला ।

सानुमती । अणभिणोक्खु ईदिसस्स रूवस्स मोहदिट्ठी अयं जणो ।

सानुमती । अनभिज्ञः खलु ईदृशस्य रूपस्य मोघदृष्टिर् अयं जनः ।

राजा । त्वं तावत्कतमां तर्कयसि ।

विदूषकः । तर्कमि । जा एसा मिडिलकेसवन्धणुव्वन्तकुसुमेण

विदूषकः । तर्कयामि । या एषा शिथिलकेशवन्धनोदान्तकुसुमेन  
केसन्तेण उन्निणस्सेअविन्दुणा वअणेण विमेषदो ओसरिआहिं बाहा-  
केशान्तेन उन्निन्नस्वेदविन्दुना वदनेन विशेषतो ऽपसृताभ्यां बाह्व-  
हिं अवमेअमिणद्धतरुणपल्लवस्स चूअपाअवस्स पामे इमिपरिस्सन्ता  
भ्याम् अवसेकस्त्रिगुधतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिआन्ता  
विअ आलिहिदा । एसा सउन्दला । इदराओ सहीओत्ति ।

इव आलिखिता । एषा शकुन्तला । इतरे सख्याविति ।

<sup>1</sup> Compare page 76, line 9, note 2; Bhaṭṭi-kāvya, v., 19.

<sup>2</sup> 'I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is Sakuntalā, the other two (are her) female friends.' *Udrānta*, lit., 'vomited up'; here 'dropped off,' 'fallen down.' *Uddhinna-sveda-rindund*: compare p. 70, note 3; hence in line 8 of that page, *sveda-leśair abhinna* is a better reading than *kleśa-leśair*. *Vīśeshato apasritābhyām*: it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned in the 1st. Act, p. 32, l. 2. *Itare*, nom. dual feminine.

राजा । निपुणो भवान् । अस्म्यत्र मे भावचिह्नं ।

स्त्रिस्त्राङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।

अश्रु च कपोलपतितं दृश्यम् । इदं वर्णिकोच्छ्वासात् ॥ १४७ ॥

चतुरिके । अर्द्धलिखितम् एतद् विनोदस्थानं । तस्माद् गच्छ । वर्तिकां तावद् आनय ।

चतुरिका । अञ्जमाठव्य । अवलम्ब चित्तफलकं । जाय आ-

चतुरिका । आर्यमाठव्य । अवलम्बस्व चित्रफलकं । यावद् आ-  
अच्छामि ।

गच्छामि ।

राजा । अहम् एवैतद् अवलम्बे ॥ इति यद्योक्तं करोति ॥

॥ निष्क्रान्ता चेटी ॥

राजा । अहं हि

साक्षात् प्रियाम् उपगताम् अपहाय पूर्वं

चित्रार्पितां मुञ्चद् इमां वज्र मन्यमानः ।

<sup>1</sup> 'Here is a sign of my passion : the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the obliteration [effacement, disappearance, cessation] of the colour.' However offensive to our notions of good taste, it is certain that in Hindú erotic poetry, perspiration is considered to be one of the signs of passionate love. *Varnikā* [= *varṇa*] is the reading of *Kāṭavema*, supported by most of the Bengālī MSS., which have *varṇakā*. The other Devanāgarī have *cartikā*, which may possibly, like *carti*, mean 'collyrium,' 'pigment.' *Ucchekḥvāsa*, lit., 'breathing-time'; hence, 'cessation.' *Kapola-patitam* might be rendered 'fallen on the cheek,' [i.e., of the portrait] as well as 'from my cheek.'

<sup>2</sup> Literally, 'pleasure-ground,' i.e., landscape; '*lieu de la scène*:' Chézy.

Verse 147. *Āryā* or *Gārhā*. See Verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | — — —

स्रोतोवह्नां पथि निकामजलाम् अतीत्य

जातः सखे प्रणयवान् मृगदृष्टिकायां १४८ ॥

विदूषकः ॥ आत्मगतं ॥ एषो अन्नभवं यदि अदिकमिष्टमिच्छति-

विदूषकः ॥ आत्मगतं ॥ एषो ऽन्नभवान् नदीम् अतिक्रम्य मृगदृष्टि-  
पिच्छाए सङ्गन्तो ॥ प्रकाशं ॥ भो । अन्नं किं एतत् लिहिदव्यं ।

अथा सङ्गान्तः ॥ प्रकाशं ॥ भोः । अपरं किम् अन्नं लिखितयं ।

मानुमती । जो जो पदेषो सहीए मे अदिकबो । तं तं अलिखि-

मानुमती । यो यः प्रदेशः सख्या मे ऽभिरूपः । तं तम् अलिखि-

दकामो भवे ।

तुकामो भवेत् ।

राजा । श्रूयतां ।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी

पादास्ताम् अभितो निषलहरिणा गौरीगुरोः पावनाः ।

शाखालम्बितवल्कलस्य च तरोर् निर्मातुम् इच्छाम्यधः

प्रदृष्टे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीं ॥ १४९ ॥

<sup>1</sup> '(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water ;' i.e., I am like one who prefers the shadow to the substance, the semblance to the reality. *Chitrārpitām* = *chitra-gatām* : see p. 238, note 4. *Srotovahā* : Beautiful women are often compared by Hindū poets to rivers, which in Sanskrit are always feminine. *Nikāma-jalām*, 'yielding abundance of water, as much as can be desired : ' as to *nikāma* in this sense, see p. 190, note 1 in middle. *Mṛiga-trishnikā*, lit., 'thirst of deer,' 'a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.'

<sup>2</sup> 'The river Mālinī ought to be drawn [made] with a pair of swans

Verse 144. *VARANTA-TILAKĀ* (variety of SAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144.

Verse 149. *SĀRŪLA-VIKRĪDITA* (variety of ATIDHRITĪ). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

विदूषकः ॥ आत्मगतं ॥ जह अहं देहामि । पुरिदम्बं षेण  
 विदूषकः ॥ आत्मगतं ॥ यथा अहं पश्यामि । पूरयितव्यम् अनेन  
 चित्तफलश्रेण लम्बकुक्षाणं तावसाणं कदम्बेहिं ।  
 चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः

राजा । वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनम् अभिप्रेतम् अत्र  
 विस्मृतम् अस्माभिः ।

विदूषकः । किं विच ।

विदूषकः । किम् हव ।

शानुमती । वनवासस्य सोऽनुमारस्य च यत्परिणं भविष्यति ।

शानुमती । वनवासस्य सोऽनुमारस्य च यत्सदृशं भविष्यति ।

[flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himālaya [Gauri's father,] with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa*, 'a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo.' It serves the god Brahṃā as a vehicle, and hence the *hansa-nāda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks: the voice of a beautiful woman is even compared to it: Bhaṭṭi-kāvya, v. 18. *Mālini*: compare p. 103, l. 4; p. 15, l. 6. *Pāddh* = *pratyanta-parvatāh*: Ś. = *par-yanta-parvatāh*: K. *Gauri-guroh* = *Himālayasya*: Ś. *Himāla*, the god of the great snowy range was the father of the goddess Gauri, the wife of Śiva, whence she is called Pārvatī, Himavatsutā, Himajā, etc. *Sākhā*—etc.: compare p. 17, note 2 at end; p. 23, note 1.

<sup>1</sup> 'With multitudes of long-bearded monks.' *Lamba*, lit., 'hanging down;' *kūrchā* = *śaśru*: Ś. The Mackenzie reads *lamba-kuchehhānam paḍi-kamma kuvvāṇena tībasāṇim nīareṇa*.

<sup>2</sup> Chézy considers that *abhipretam* must here be taken in the sense of 'going before all others,' 'having the preference,' i.e., the favourite ornament. There seems to me no reason why this word should not retain its regular meaning, and the passage be translated, 'there is another of Śakuntalā's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

राजा ।

कृतं न कर्णार्पितबन्धनं सखे

शिरिषम् आगण्डविलम्बिकेशरं ।

न वा शरच्चन्द्रमरीचिकोमलं

मृणालसूत्रं रचितं स्नानान्तरे ॥ १५० ॥

विदूषकः । भो । किं णु तत्तद्दोदी रक्तकुवलयपञ्चवर्गोद्दिष्टा

विदूषकः । भोः । किं नु तच्चभवती रक्तकुवलयपञ्चवर्गोद्दिष्टा  
अग्राह्येण मुहं आवारिच चददचददा विच ठिदा ॥ सावधानं  
अग्रहणेन मुखम् आवार्य चकितचकिता इव स्थिता ॥ सावधानं  
निरूप्य । दृष्ट्वा ॥ आ । एमो दामोदपुत्तो कुसुमरमपाङ्गचरो तत्त-  
निरूप्य । दृष्ट्वा ॥ आ । एष दास्याः पुत्रः कुसुमरमपाङ्गचरश्च त-  
द्दोदी एव अणं अक्षिप्तवृद्धि मज्ज चरो ।

भवत्या वदनम् अभिलङ्घति मधुकैरः ।

राजा । ननु वार्यताम् एष धृष्टः ।

विदूषकः । भवं एव अविनीताणं मामिहा इमं वारणे पञ्चवि-

विदूषकः । भवान् एव अविनीतानां प्राप्तिता अस्म्य वारणे प्रभवि-  
स्मदि ।

स्यति ।

<sup>1</sup> 'A śirīṣha-blossom, with its stalk fastened in her ear, (and) its-filaments-  
hanging-down-to-her-cheek has not been drawn [made], O friend. Nor has  
a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed  
in the midst of her bosom.' *Bandhana* = *prasava-bandhana* = *erinta*: Ś.  
Ch. Compare p. 103, note 3, and p. 229, note 1. *Śirīṣha*: see p. 5, note 3,  
and p. 51, note 3. The blossom of a plant is always neuter in Sanskrit.

<sup>2</sup> With regard to this passage and what follows, compare pp., 32, 33, 34.  
As to *rakta-kuralaya*, etc.: see p. 24, note 2. As to *dāsyāh-putra*, see p.  
61, note 2.

Verses 150. VANĀSTHAVILA (variety of JAGATĪ.) See Verses 18, 22, 23, 67, 81, 114, 112  
119, 145.

राजा । युज्यते । अयि भोः कुसुमलताप्रियातिथे । किम् अत्र  
परिपतनखेदम् अनुभवसि ।

एषा कुसुमनिषणा द्रवितापि सती भवन्तम् अनुरक्ता ।

प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिवति ॥ १५१ ॥

मानुमती । अज्ज अभिजादं कु एमो वारिदो ।

सानुमती । अय अभिजातं खलु एष वारितः ।

विदूषकः । पडिमिद्धावि वामा एसा जादी ।

विदूषकः । प्रतिषिद्धापि वामा एसा जातिः ।

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि सन्नति ।

अस्तिष्ठालतर्पणवलोभनीयं

पीतं मया सदयम् एव रतोत्सवेषु ।

बिम्बाधरं स्पृशसि चेद् भ्रमर प्रियायाश्च

तां कारयामि कमलोदरबन्धनस्य ॥ १५२ ॥

<sup>1</sup> 'Wherefore dost thou undergo the fatigue of hovering round about? Thero [*eshā*] resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar.' *Paripatana*, 'flying round about,' the first sense of *pat* is 'to fly.'

<sup>2</sup> 'For-once-now this (bee) is warned-off [kept off] quite in a courteous manner.' The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a throat.

<sup>3</sup> 'This race (of animals), however (it may be) driven off, is perverse.' The Bengālī MSS. and Kāṭavema have *pratishiddha-vāmd*. *Vāmd* in its first sense means 'left,' 'not right;' hence anything 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

<sup>4</sup> 'If, O bee, thou touchest the bimba-lip of (my) beloved charming as the uninjured blossom of a young tree, that very (lip which has been) tenderly

Verse 151. *ĀRVĀ* or *GĀRHĀ*. See Verse 2.

— — | — — — | — — || — — — | — — — | — — — | — — — | — — —

Verse 152. *VASANTA-TILAKĀ* (variety of *ŚAKKARĪ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 96, 100, 104, 105, 108, 123, 124, 144, 148.

विदूषकः । एवंति एषदण्डस्य किं ण भादस्मादि ॥ प्रहस्य । आत्म-  
 विदूषकः । एवंतीक्ष्णदण्डस्य किं न भेष्यति ॥ प्रहस्य । आत्म-  
 गतं ॥ एषो दाव उन्मत्तो । अहमपि एदस्म सङ्गेण ईदिसवञ्चणो  
 गतं ॥ एष तावद् उन्मत्तः । अहमपि एतस्य सङ्गेण ईदृशवचन  
 विञ्च संवुत्तो ॥ प्रकाशं ॥ भो । चित्तंकु एदं ।  
 इव संवुत्तः ॥ प्रकाशं ॥ भोः । चित्तं खलु एतत् ।

राजा । कथं चित्तं ।

मानुमती । अहमि दाणिं अणवगदत्या । किं उण जहल्लिहि-  
 मानुमती । अहमपि इदानीम् अनवगतार्था । किं पुनर् यद्याल्लिहि-  
 दाणुभावी एषो ।

तानुभावी एषः ।

राजा । वयस्य । किम् इदम् अनुष्ठितं पौरोभाग्यं ।

drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus.' Compare verse 77, p. 128, note 2. *Bimbādharam*: 'lip like the bimba,' i.e., of a bright red colour, like the gourd of the Bimba or *Momordica monadelphæ*, a cucurbitaceous plant. So *Bimbādhārālakṣaḥ*: *Mālavikā*, p. 30, 1; *Ragh.*, xiii., 16. Compare our expression, 'cherry-lip.' *Kamalodara*—etc.: see p. 183, note 1. *Bandhana* seems here to mean 'the place of imprisonment.'

<sup>1</sup> 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikṣṇa-danda*, 'severe in punishing,' 'a strict disciplinarian.' The *Prākṛit* equivalent of *tikṣṇa* is *tiṇha*, according to *Vararuchi*, iii., 33, although most of the MSS. have *tikkhaṇa*. The root *bāl* in Sanskrit is usually joined with an abl. case, but the gen. is admissible. *Kāṭavema*, however, observes that this construction is peculiar to *Prākṛit*. Compare *dakṣiṇya-paśchāttāpasya bibhemi*: *Vikram.*, end of Act 2.

<sup>2</sup> 'Even I now did not understand the thing: how much less should he perceive that it was painted?' *Anaragatārthā*: so reads the *Mackenzie MS.*, supported by *Kāṭavema*; the others, *aragatārthā*.

<sup>3</sup> 'Why has this ill-natured-act been perpetrated (by you)?' As to *paurobhāgyam*: see p. 211, note 2. *Kāṭavema* observes, *purobhāgi* = *doshaka-darī* = *duṣṭah*, *tasya karma paurobhāggam*, and refers to *Pāṇini*, V., 1, 124.



दर्शनसुखम् अनुभवतः साक्षाद् इव तन्मयेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चिञ्चिता कान्ता ॥ १५३ ॥

॥ इति वाच्यं विहरति ॥

मानुमती । पुष्पावरविरोधी अपुष्पो एषो विरहमग्गो ।

मानुमती । पूर्वापरविरोधी अपूर्व एष विरहमार्गः ।

राजा । वयस्य । कथम् एवम् अविश्रान्तदुःखम् अनुभवामि ।

प्रजागरात् खिलीभूतस्तस्याः स्त्रग्ने समागमः ।

वाच्यस्तु न ददात्येनां द्रष्टुं चिचगताम् अपि ॥ १५४ ॥

<sup>1</sup> 'My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her.' *Tan-mayena* = *Sakuntalā-mayena*: Ś., lit., 'with a heart made of *Sakuntalā*,' i.e., wholly absorbed by her. As to *viharati* in the line following this verse: see p. 167, note 3.

<sup>2</sup> 'This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent].' *Pūrvāpara-virodhī* may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion [see *Megha-dūta*, verse 86]; but here was the case of one whom nothing could divert.

<sup>3</sup> '(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture.' As to *rāshpa*, see p. 157, note 3 in middle. *Khilibhūta* = *durlabha*: Ś. In Hindú poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Compare

Verse 153. *ĀRYĀ* or *GĀTHĀ*. (See Verse 2.)

— — — | — — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — || — — — — | — — — | — — — | — — — | — — — | — — —

Verse 154. *ŚLOKA* or *ANUSHTUPH*. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.

शानुमती । मन्त्रहा पमज्जिदं तुण पञ्चादेमदुकं मउमदलाए ।  
 शानुमती । सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।  
 चतुरिका ॥ प्रविश्य ॥ जेवु जेवु भट्टा । वड्डिआकरणउचं मेण्हण  
 चतुरिका ॥ प्रविश्य ॥ जयतु जयतु भर्ता । वर्तिकाकरणउकं गृहीत्वा  
 इदोमुचं पत्थिदहि ।

इतोमुखं प्रस्थितास्मि ।

राजा । किं च ।

चतुरिका । भो मे हटथादो अन्तरा तरलिआदुदिआण देवीए  
 चतुरिका । स मे हस्ताद् अन्तरा तरलिकादितीयया देव्या  
 वसुमदीए अचं एव्व अच्चउत्तस्स उवणइस्संति मवसल्लकारं गच्छिदो ।  
 वसुमत्या अहम् एव आर्यपुचस्य उपनेव्यामि इति सबलात्कारं गृहीतः ।

विदूषकः । इड्डिआ तुमं मुक्का ।

विदूषकः । दिव्वा लं मुक्का ।

चतुरिका । जाव देवीए विडबल्लगं उत्तरीअं तरलिआ मोचे-  
 चतुरिका । यावद् देव्या विटपल्लगम् उत्तरीयं तरलिका मोच-  
 दि । ताव मए णिव्वाहिदो अन्ता ।

यति । तावन्मया निर्वहित आत्मा ।

Megh., 104, *Tvdm ālikhya āsraś tēvan muhur upachitair drishtir ālupyate sa*  
*krūras tasminnapi na sahate sangamam nau kṛitāntah.* See also Megh. 89.  
 And Vikram., Act 2, *Kātham updābhe nidrām svapne sandgama-kārinīm ;*  
*na cha svradandm dlekhya 'pi priyām samavāpya tām mama nayanayor uddēśh-*  
*pativam sakhe na bhavishyati.*

<sup>1</sup> 'Atoned for,' *lit.*, 'wiped clean,' 'wiped out.'

<sup>2</sup> 'Box of colours : ' see page 249, note 1.

<sup>3</sup> 'On the way,' 'midway.' The same expression occurs in p. 257, l. 15.  
 See also *Mālavik.* 8, 18. As to Vasumatī, see p. 184, note 3.

'I took myself off,' 'I made my escape,' *lit.* 'By me my own person  
 was carried off.' The Prākṛit is responsible for this idiom and construction.  
*Nirrdhita* is the reading of most of the Devanāgarī MSS. and there seems no

राजा । वयस्य । उपस्थिता देवी बह्ममानगर्विता च । भवान् रमां  
प्रतिष्ठति रचतु ।

विदूषकः । अन्ताणन्ति भणाहि ॥ चित्रफलकम् आदायोत्थाय  
विदूषकः । आत्मानमिति भण ॥ चित्रफलकम् आदायोत्थाय  
च ॥ अहं भवं अन्तेऽरकालकूटादो मुञ्च्येति । ततो मां मेघपति-  
च ॥ यदि भवान् अन्तःपुरकालकूटाद् मुच्यते । ततो मां मेघप्रति-  
च्छन्दे प्रासादे महावेति ॥ इति द्रुतपदं निष्क्रान्तः ॥

च्छन्दे प्रासादे शब्दयं ॥ इति द्रुतपदं निष्क्रान्तः ॥

सानुमती । अलसहन्तश्चिच्छोषि पठमसम्भाषणं अवेक्ष्यति ।

सानुमती । अन्यसङ्क्रान्तश्चदयोऽपि प्रथमसम्भाषणम् अपेक्षते ।

अदिसिद्धिलमोचदो दाणिं एसो ।

अतिमिथिलमोचद इदानीम् एषः ।

प्रतीक्षारी ॥ प्रविश्य पञ्चसप्ता ॥ जेदु जेदु देवो ।

प्रतीक्षारी ॥ प्रविश्य पञ्चहस्ता ॥ जयतु जयतु देवः ।

राजा । वेचवति । न खल्वन्तरा दृष्टा तया देवी ।

reason why it should not stand with the sense 'carried away,' 'borne off.' Kātavema has *nirvāsita*, 'expelled.' Some of the Bengālī, *nihnavida* for *nihnuta*, 'concealed.' Śankara has *nirgato*.

<sup>1</sup> 'Rendered insolent by my great attention to her.'

<sup>2</sup> 'From the bane of the inner apartments.' *Kāla-kūṭa*: At the churning of the ocean, after the deluge, by the gods and demons, for the recovery or production of fourteen sacred things, a deadly poison called *kāla-kūṭa* or *Halāhala* was generated, so virulent that it would have destroyed the world, had not the god Śiva swallowed it. Its only effect was to leave a black mark on his throat, whence his name *nīla-kanṭha*. Kātavema has *kalahādo* for *kalahāt*, 'strife,' and Śankara, *kūṭāt*, 'snare.'

<sup>3</sup> 'Call me in the palace (named) Megha-pratichchhanda.' *Śabda* may form either a nominal or a verb of the 10th class: compare p. 152, note 2.

<sup>4</sup> 'Although his heart [affection] is transferred to another.' Compare in Vikram., Act 3, '*Anyā-sankrānta-premāno nāgarā adhikam dakṣhiṇā bhavanti*.

प्रतीहारी । अहं । पत्तहत्थं मं देवित्थं पडिणिउत्ता ।

प्रतीहारी । अथ किं । पचहत्तां मां दृढा प्रतिनिहत्ता ।

राजा । कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी । देव । अमसो विल्लवेदि । अत्थज्जादस्स गणणावज्ज-

प्रतीहारी । देव । अमात्यो विज्ञापयति । अर्थजातस्य गणनावज्ज-  
ज्जाए एहं एव पोरकज्जं अवेसिद्धं । तं देवो पत्ताहत्तं पच्चकी-  
लतया एकम् एव पौरकार्यम् अपेक्षितं । तद् देवः पचाहत्तं प्रत्यक्षी-  
करोति ।

करोति ।

राजा । इतः पचिकां दर्शय ।

॥ प्रतीहार्युपनयति ॥

राजा ॥ अनुवाच ॥ कथं । समुद्रव्यवहारी सार्थवाहो धनमित्रो  
नाम नौव्यसने विपन्नः । अनपत्यश्च किल तरस्वी । राजगामी तस्य-  
र्यसञ्चय इत्येतद् अमात्येन लिखितं । कष्टं खल्वनपत्यता । वज्रधनत्वाद्  
वज्रपद्मीकेन तच्चभवता भवितव्यं । विचार्यतां । यदि काचिद् आपन्न-  
सत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी । देव । दाणिं एव्वा माकेद्वस्स मेत्तिणो दुत्तिआ णिव्व-

प्रतीहारी । देव । इदानीम् एव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृ-  
त्तपुंसवणा जाया मे सुणीअदि ।

त्तपुंसवना जाया अस्य श्रूयते ।

<sup>1</sup> 'By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.' *Artha-jātasya*, etc.: some of the Bengālī have *rāja-kāryasya bahulatayā*. *Bahulatayā*: compare *pallavatayā*: p. 28, note 1.

<sup>2</sup> 'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyā, has even now just completed the ceremony (performed) at the quickening (of the unborn child).' *Sāketakanya*: Sāketa is a name of Ayodhyā, 'the invincible city,' the ancient capital of Ikāma-chandra and

राजा । ननु गर्भः पित्र्यं रिक्त्यम् अर्हति । गच्छ । एवम् अमात्यं  
ब्रूहि ।

प्रतीक्षारी । जं देवो आणवेदि ॥ इति प्रस्थिता ॥

प्रतीक्षारी । यद् देव आज्ञापयति ॥ इति प्रस्थिता ॥

राजा । एहि तावत् ।

प्रतीक्षारी । इच्छन्ति ।

प्रतीक्षारी । इयमस्मि ।

राजा । किम् अनेन सन्ततिर् अस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्त्रिगधेन बन्धुना ।

स स पापाद् द्यते तासां दुष्यन्त इति घुष्यतां ॥ १५५ ॥

प्रतीक्षारी । एवं णाम घोसद्दव्वं ॥ निक्कम्य । पुनः प्रविश्य ॥

प्रतीक्षारी । एवं नाम घोषयितव्यं ॥ निक्कम्य । पुनः प्रविश्य ॥

काले पवुडं विष्य अक्षिणन्दिदं देवस्य सासनं ।

काले प्रवृष्टम् इव अभिनन्दितं देवस्य शासनं ।

राजा ॥ दीर्घम् उष्णं च निःश्वस्य ॥ एवं भोः सन्ततिच्छेदनिरव-  
लम्बानां कुलानां मूलपुरुषावसाने सम्यद् परम् उपतिष्ठन्ति । ममा-  
founded by Ikshwáku, the first of the monarchs of the solar dynasty [see p.  
14, note 2]. It was situated on the river Sarayu in the North of India, and  
is now called Oude. *Śreshṭhin*, 'the head of a guild or corporation practising  
the same trade.' *Punsavana*, 'the rite performed on the quickening of the  
foetus,' is the second of the twelve purificatory ceremonies enjoined by Manu  
on the three superior classes [ii., 27, etc.] It comes next in order to the  
*garbhádhdhāna* or 'ceremony on conception : ' compare p. 198, l. 7, note 3.

<sup>1</sup> *Garbha* = *garbha-sthah putrah*, 'the child in the womb : ' K.

<sup>2</sup> See the translation of this verse, page 191, note 2 at end.

<sup>3</sup> 'Like grateful-rain at the right season.' *Pravṛiṣṭam* = *prahṛiṣṭa-  
varshaṇam* : Schol., Chézy. Some of the Bengálí MSS. have *pavitṭham* for  
*pravṛiṣṭam*.

<sup>4</sup> 'The goods of families who are bereft of support through the failure of

यन्ते । पुरुवंशश्रीर् अकाल इवोप्तवीजा भूर् एवंवृत्ता ।

प्रतीहारी । पडिहदं अमङ्गलं ।

प्रतीहारी । प्रतिहतम् अमङ्गलं ।

राजा । धिङ् माम् उपस्थितश्रेयोवमानिनं ।

मानुमती । असंभवं भणिं एव हि अए करिअ णिन्दितो णेण

मानुमती । असंभवं सखीम् एव हृदये कृत्वा निन्दितो णेन  
अप्पा ।

आत्मा ।

राजा ।

मंरोपिते ऽप्यात्मनि धर्मपत्नी

त्यक्ता मया नाम कुलप्रतिष्ठा ।

कल्पिष्यमाणा महते फलाय

वसुन्धरा काल इवोप्तवीजा ॥ १५६ ॥

मानुमती । अपरिच्छिन्ना दाणिं दे मन्ददी भविस्सहि ।

मानुमती । अपरिच्छिन्ना इदानीं ते सन्ततिर् भविष्यति ।

चतुरिका ॥ जनान्तिकं ॥ अए । इमिणा मत्थवाहवृत्तान्तेण विउ-

चतुरिका ॥ जनान्तिकं ॥ अये । अनेन सार्थवाहवृत्तान्तेन विगु-

lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' *Mūla-purusha*, 'the man who represents the original progenitor from whom, in a direct line, the family is descended,' 'the eldest surviving son,' *lit.*, 'the stock-man.'

<sup>1</sup> 'The misfortune be averted!' compare page 194, line 8.

<sup>2</sup> 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' *Sanropite ātmani* = *svasmin up to sati* : K., *lit.*, 'myself being sown,' 'she being sown with myself,' i.e., 'she bearing my second self

Verse 156. UPĀJĀTĪOR ĀKHYĀNĀKĪ (variety of TRISHṬUBH). See Verses 41, 107, 131, 126, 142.

पुत्रेभ्यो भद्रा । णं अस्मादिषु मेघपतिच्छन्दादो अजं माठयं  
षोडशो भर्ता । एनम् अस्मासयितुं मेघप्रतिच्छन्दाद् आर्यं माठयं  
येषिह्य आशच्छेदि ।

गृहीत्वा आगच्छ ।

प्रतीहारी । सुहु भणसि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । सुहु भणसि ॥ इति निष्क्रान्ता ॥

राजा । अहो दुःखन्तस्य संशयम् आरूढाः पिण्डभाजः । कुतः ।

अस्मात्परं वत यथाश्रुतिसम्भृतानि

को नः कुले निवपनानि नियच्छतीति ।

नूनं प्रसूतिविकलेन मया प्रसिक्तं

धौताश्रुशेषम् उदकं पितरः पिबन्ति ॥ १५७ ॥

॥ इति मोहम् उपागतः ॥

in her womb.' According to the Hindú notion, a child is a reproduction of one's self. *Ātmaiva patnyā jáyate*: K. *Kūla-pratishṭhā*: see p. 124, note 1. *Kālpishyamānd*: see p. 191, note 2 in middle. *Vasundharā*: compare p. 184, note 3.

<sup>1</sup> 'Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability,' etc.: see page 112, note 1. *Piṇḍa-bhājāḥ* = *pitarāḥ*: Ś., *lit.*, 'partakers of oblations to the dead,' i.e., the manes of deceased ancestors for whom the Śrāddha was performed. *Kūtaḥ*: see p. 54, note 2. *Asmāt*, i.e., *Dushyantāt*: Ś. *Dhautāśru-śeṣa*: compare the analogous compounds *twag-asthi-śeṣa*, 'having nothing left but skin and bone'; *nāma-śeṣa*, 'having nothing surviving but a name.' The Bengālī MSS. read *dhautāśru-sekam*. The duty of performing the Śrāddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the manes of deceased progenitors sank from their celestial abode to the lower regions. Compare Ragh. I., 66, 67.

Verse 157. *VARANTA-TILAKĀ* (variety of ŚAKKARĀ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152.

चतुरिका ॥ ससन्धमम् अवलोक्य ॥ समस्तसवु समस्तसवु भद्रा ।  
 चतुरिका ॥ ससन्धमम् अवलोक्य ॥ समाश्रयितु समाश्रयितु भर्ता ।  
 मानुमती । हृद्धी हृद्धी । मदिकु दीवे ववधानदोषेण एषो  
 मानुमती । हा धिक् हा धिक् । सति खलु दीपे व्यवधानदोषेण एषो  
 अन्धआरदोसं अणुहोदि । अहं दाणिं एव्व णिव्वुदं करोमि ।  
 अन्धकारदोषम् अनुभवति । अहम् इदानीम् एव निर्दुतं करोमि ।  
 अथवा । सुदं भए मउन्दलं समस्मासअन्तीए मचेन्द्रजणणीए मुचादो ।  
 अथवा । श्रुतं मया शकुन्तलां समाश्रययन्त्या महेन्द्रजनन्या मुखात् ।  
 जणभाओसुआ देवा एव्व तच्च अणुचिद्धिस्सन्ति जच्च अररेण धम्म-  
 यज्जभागोत्सुकां देवा एव तथा अनुष्ठास्सन्ति यथा अचिरेण धर्म-  
 पदिणिं भद्रा अदिणन्दिस्सदिन्ति । ता जुत्तं एदं कालं पडिपा-  
 पवीं भर्ता अभिनन्दिय्यतीति । तस्माद् युक्तम् एतं कालं प्रतिपा-

<sup>1</sup> 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Bochtlingk proposes to interpret *andhadra-dosam* by *andhakāra-doshām*, 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

<sup>2</sup> 'Longing for their portions of the sacrifice.' *Janna* is the Prākṛit equivalent for *yajna* by Var., iii., 44. Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra with the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Brāhmanas, and festivities, in which the gods were supposed to be eager to participate. Compare *Rāmāyana* I., xiii., 6, 8. The mother of Indra was Aditi, who was the wife of Kaśyapa [see page 22, note 1]. It appears from Act 7 of the present play that Sakuntalā was at this time enjoying an asylum with the illustrious pair Kaśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

<sup>3</sup> 'Therefore it is proper to wait for this period.' This is the reading of Kāṭavema. Some of the Devanāgarī have *tā na juttam kalam*, etc., for *tasmān na yuktam kalam*, etc.



जिवुं । जाध इमिणा वृत्तान्तेण पिचमसिं समस्मासेमि ॥ इत्युद्धान्त-  
सयितुं । यावद् अनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ॥ इत्युद्धान्त-  
केन निष्क्रान्ता ॥

केन निष्क्रान्ता ॥

नेपथ्ये । अप्वन्धुषं अप्वन्धुषं ।

नेपथ्ये । अत्रह्ण्यम् अत्रह्ण्यम् ।

राजा ॥ प्रत्यागतप्राणः । कर्णं दत्त्वा ॥ अये । माठयखेवार्त्तखरः ।

कः कोऽच भोः ।

प्रतीहारी ॥ प्रविश्य ॥ परिन्ताचदु देवो संमचनद् वचस्यं ।

प्रतीहारी ॥ प्रविश्य ॥ परिचायतां देवः संशयंगतं वचस्यं ।

राजा । केनात्तंगन्धो माणवकः ।

प्रतीहारी । अदिङ्गुक्षेण केणपि सत्तेण अदिङ्गमिष मेघप्पडि-

प्रतीहारी । अदृष्टरूपेण केनापि सत्तेन अतिकम्य मेघप्रति-

च्यन्दस्य पामादस्य अयभूमिं आरोषिदो ।

च्यन्दस्य प्रासादस्य अयभूमिम् आरोपितः ।

<sup>1</sup> See page 217, note 2: i.e., *Udbhramanena ākāśam pratyudgamena*: K.

<sup>2</sup> *Abrahmanyam*, ('Help! to the rescue!') according to Amara I., vii., 14, is *abadhyoktau*, i.e., implies an assertion that the thing in question is not to be killed. *Abadhyo 'ham ityarthak*: Ś., 'the meaning is that, as a Brāhman, my person is sacred and inviolable.' Compare in the Uttara-Rāma-charitra, p. 30: 'Then by a Brāhman, having placed his dead son at the royal gate, a cry of "Abrahmanya" was set up, accompanied by a smiting on the breast.'

<sup>3</sup> So reads my own MS. One Devanāgarī has *pratydgatah*, the others simply *karnam dattied*. The Bengālī *pratydgata-chetanah*.

<sup>4</sup> 'Fallen into danger,' 'placed in jeopardy.' As to *gata*, see p. 37, note 1.

<sup>5</sup> *Ātta-gandha* = *ātta-garva*, 'humbled,' having the pride taken down,' 'insulted.' Compare in the Mahābh., *rājyam ātta-lakshmi*, 'a kingdom stripped of its wealth.' The Mackenzie has *drta-kantha*, 'throttled.'

<sup>6</sup> 'By some demon of invisible form, having seized [overpowered] him, he

राजा ॥ उत्थाय ॥ मा तावत् । समापि सत्त्वेर् अभिभूयन्ते दृष्टाः ।  
अथवा ।

अहन्यहन्यात्मन एव तावज्

ज्ञातुं प्रमादच्छलितं न शक्यं ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुम् अस्ति शक्तिः ॥ १५८ ॥

नेपथ्ये । भो वयस्य । अविद्या अविद्या ।

नेपथ्ये । भो वयस्य । अविधा अविधा ।

राजा ॥ गतिभेदेन परिक्रामन् ॥ सखे । न भेतयं न भेतयं ।

has been mounted on a pinnacle of the palace (called) Megha-pratiechhanda.' *Sattva* = *bhūta*, 'a goblin' or 'evil spirit.'

<sup>1</sup> *Griha*, 'a house,' or 'a wife,' is masc. in the plur.: Am.-ko., ii., 5. The *Sāh.-Darp.* [p. 190] inserts *ndama*, 'forsooth,' after *mamāpi*.

<sup>2</sup> 'Even one's own false-steps (proceeding from) heedlessness (occurring) day by day cannot be altogether ascertained. Is there (then) the power to know in every case by what road each of my subjects is walking?' *lit.*, 'by what road who among my subjects,' etc. *Tāvat* = *sakalyena*: K. *Pramadā-akhalitam*, 'tripping,' 'stumbling,' 'blundering,' from carelessness. *Aśeshato* = *sakalyena*: K. According to Kāṭavema, this last clause presents an example of *kāku* which is defined as 'a change in the tone of the voice,' 'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'There certainly is not the power:' see *Sāh.-darp.*, p. 24.

<sup>3</sup> *Avidhā ityākrośe*. The interjection *avidhā* is used in calling for assistance: K. Translate, 'Help! help!' The word is not given in the Dictionary, nor is any mention of it made in the grammars. Two of the MSS. have *aviha* for *avidhā*; the Mackenzie, *aviddho*; my own *avidu*. *Aviha* and *avihā* seem to be interchangeable. *Avihā* occurs in *Mālavikā*, p. 12, l. 22; p. 24, l. 7; p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in *Mṛich.*, 213, 6; 312, 9. may be for *aviha* or *avihā*. . . . .

<sup>4</sup> *Gati-bhedena*, 'with long strides.' *Tvarita-gamanena ityarthah*: K.

Verse 158. UPĀJĀTI OR ĀKHYĀNĀKĪ (variety of TRISHṬUBH). See Verse 41, 107, 121, 126, 142, 156.

नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं ण भाइस्सुं । एस मं कोवि  
 नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥ कथं न भेय्यामि । एष मां को ऽपि  
 पञ्चावणदसिरोहरं इक्षुं विश्व तिष्ठभङ्गं करेदि ।  
 पञ्चादवनतशिरोधरम् इक्षुम् इव तीक्ष्णभङ्गं करोति ।

राजा ॥ सदृष्टिचेपं ॥ धनुस्तावत् ।

यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भट्टा । एदं हत्यावावसहिदं  
 यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसहितं

मरामणं ।

शरासनं ।

॥ राजा सशरं धनुर् आदत्ते ॥

नेपथ्ये ।

एष त्वाम् अभिनवकण्ठशोणितार्थी

शार्दूलः पशुम् इव हस्मि चेष्टमानं ।

आर्त्तानां भयम् अपनेतुम् आत्तधन्वा

दुष्यन्तस्तव शरणं भवतिदानीं ॥ १५६ ॥

राजा ॥ सरोषं ॥ कथं माम् एवोद्दिशति । तिष्ठ कुणपाशन । त्वम्

<sup>1</sup> A Bahuvrīhi compound agreeing with *mām*. Some MSS. have *pratyavanata*.

<sup>2</sup> As to *Yavani* and *Śārṅga-hastā*, see page 62, note 3.

<sup>3</sup> *Hastāvāpa* = *jyāghāta-vāraṇa*: K. = *anguli-trāṇa*, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard'; from *hastā*, 'a hand,' or 'the lower arm,' and *vāraṇa*, 'a band' or 'bracelet': compare p. 115, note 1. The Bengālī have *hastāvāra*.

<sup>4</sup> 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Ārttānam*, etc.: compare page 14, line 2. *Ātta-dhanuḥ*: compare page 230, line 2.

Verse 159. *PRANARSHI* (variety of *ATIJAGATI*), containing thirteen syllables to the half-line, each half-line being alike.

— — — | — — — — — — — — — ॥

इदानीं न भविष्यसि ॥ शार्ङ्गम् आरोप्य ॥ वेचवति । सोपानमार्गम्  
आदेशय ।

प्रतीक्षारी । इदो इदो देवो ।

प्रतोक्षारी । इत इतो देवः ।

॥ सर्वे सत्वरम् उपसर्पन्ति ॥

राजा ॥ समन्ताद् विलोक्य ॥ शून्यं खल्विदं ।

नेपथ्ये । अविष्टा अविष्टा । अहं अक्षभवन्तं पेक्षामि । तुमं मं ण  
नेपथ्ये । अविष्टा अविष्टा । अहम् अक्षभवन्तं प्रेक्षे । त्वं मां न  
पेक्षामि । विडालगृहीतो मूषको विष्णुः पिरामोन्नि जीविदे संवृत्तो ।  
प्रेक्षमे । विडालगृहीतो मूषक इव निराशो ऽस्मि जीविते संवृत्तः ।

राजा । भोऽतिरस्करिणीर्गर्वित । मदीयम् अस्त्रं त्वां द्रक्ष्यति ।  
एष तम् इषु सन्धत्ते

यो हनिष्यति बन्धं त्वां रक्ष्यं रक्षति च द्विजं ।

हंसो हि क्षीरम् आदत्ते तन्मिश्रा वर्जयत्यपः ॥ १६० ॥

॥ इत्यस्त्रं सन्धत्ते ॥

<sup>1</sup> See page 264, note 3. My own MS. has *avikā* in this place.

<sup>2</sup> 'Priding thyself on the power of rendering thyself invisible.' *Tiraskaraṇī* is properly a veil to cover the head, used by celestial beings to render themselves invisible: compare p. 227, l. 8. It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganātha on *tiraskaraṇī-prachchhannā* in Act 2 of *Vikr.*; *tiraskaraṇī* = *antardhāna-vidyā*. It answers to the *śikhā-bandhanī vidyā*, 'art of tying [covering] the top-knot,' called *aparājītā* in a preceding page.

<sup>3</sup> 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Brāhmaṇ worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindūs imagine that the Hansa or flamingo [see page 250, note 2] has the power of separating milk from water. Compare *Mahābh.*, *Śukuntalopā-*

Verse 160. ŚLOKA OR ANUŠTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 81, 87, 125, 127, 130, 140, 154, 155.

॥ ततः प्रविशति विदूषकम् उत्सृज्य मातलिः ॥

मातलिः ।

कृताः शरव्यं हरिणा तवासुराः

शरासनं तेषु विह्वल्यताम् ददं ।

प्रसादसौम्यानि सतां सुहृज्जने

पतन्ति चञ्चूषि न दारुणाः शराः ॥ १६१ ॥

राजा ॥ अस्वम् उपसंहरन् ॥ अथे मातलिः । स्वागतं महेन्द्रसारथे ।

विदूषकः ॥ प्रविश ॥ अहं जेण इष्टिपशुमारं मारितो मो

विदूषकः ॥ प्रविश ॥ अहं येन इष्टिपशुमारं मारितः सो

दभिषा माश्वेण अज्जिणन्दीअदि ।

ऽनेन स्वागतेन अभिनन्द्यते ।

khyāna, vii., 88, *Prdīnas tu jalpatām punadm śrutvā vāchah śubhāśubhāh, Guṇavaś vākyam dālatte, haṁsah kshīram ivāmbhaśah*. Bhartri-hari [II. 16] has the following sentiment—'Brahmā [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.' The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindú poets. As to *rakshati*, see p. 85, note 1.

<sup>1</sup> *Mātali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called *Airāvata*), *Mātali* is seen seated before him on the withers of the animal, acting as its driver. In the plays, however, [see page 11, note 1] Indra is generally borne in a chariot drawn by two horses [called *Hari* or *Harayah*], which were guided by *Mātali*.

<sup>2</sup> 'The demons are made by Indra thy mark: let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.' *Asurdh*, etc.: see page 86, note 1; page 87, note 1.

<sup>3</sup> 'He by whom I was being slaughtered like a sacrificial victim, is

Verse 161. VANSĀSTHAVILA (variety of JAGATĪ). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150.

मातलिः ॥ सस्मितं ॥ आयुष्मन् । श्रूयतां । यदर्थम् अस्मि हरिणा  
भवत्सकाशं प्रेषितः ।

राजा । अवहितो ऽस्मि ।

मातलिः । अस्ति कालनेमिप्रसूतिर् दुर्जयो नाम दानवगणः ।

राजा । अस्ति श्रुतपूर्वं मया नारदात् ।

मातलिः ।

सख्युस्ते स किल शतक्रतोर अजय्यस्

तस्य त्वं रणशिरसि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यन् सप्तसप्तिम्

तन् नैशं तिमिरम् अपाकरोति चन्द्रः ॥ १६२ ॥

greeted with a welcome by this man!' *Ishti-pasū-māram mṛitah* = *ishti-pasū iva mṛitah*: K. This kind of adverbial compound is noticed in Pāṇini, III., 4, 45, 46. So *aja-nāśam nashṭah* is equivalent to *aja iva nashṭah*, and *ghṛita-nidhāyam nihitah* to *ghṛita iva nihitah*.

<sup>1</sup> The Mackenzie MSS. has *yadartham*, supported by some of the Bengālī.

<sup>2</sup> *Kṛdānemi*, son of the demon Hiranya-kaśipu, was a Daitya or Asura [see p. 86, note 1] with a hundred arms and as many heads. These Daityas were sometimes called Dānavas, from their mother Danu, who as well as Diti was one of the wives of Kaśyapa and daughters of Dakṣha. The Rākshasas, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the Daityas did with the gods, were related to the Daityas.

<sup>3</sup> *Nārada* is a celebrated divine sage or Ṛishi, usually reckoned among the ten Prajāpatis or Brahmādikas first created by Brahmā, and called his sons. He acts as a kind of messenger of the gods: see the end of Act V. of the *Vikramorvaśī*.

<sup>4</sup> 'Verily that (troop of demons) is not to be subdued by thy friend Indra: thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to remove, the moon dispels.' *Sata-kratuh*, 'the lord of a hundred sacrifices;' another of Indra's thousand names. He is so called because the rank which he occupies is

स भवान् आन्तश्चैव एवम् हृदानीं तमर्ह्यरथम् आरुह्य विजयाय प्रतिष्ठतां ।

राजा । अनुगृहीतोऽहम् अनया मघवतः सम्भावनया । अथ मा-  
ठयं प्रति भवता किम् एवं प्रयुक्तं ।

मातलिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनःसन्तापाद्  
आयुष्मान् मया विह्वलो दृष्टः । पश्चात् कोपयितुम् आयुष्मन्तं तथा  
हृतवान् अस्मि । कुतः ।

ज्वलति चलितेन्धनोऽग्निर्विप्रहृतः पन्नगः फणं कुरुते ।

प्रायः स्वं महिमानं चोभात् प्रतिपद्यते हि जनः ॥ १६३ ॥

राजा ॥ जनान्तिकं ॥ वयस्य । अनतिक्रमणीया दिवंस्यतेर् आज्ञा ।  
तद् अत्र परिगतार्थं कृत्वा मदचनाद् अमात्यपिशुनं ब्रूहि ।

unattainable excepting through a hundred *aśva-medhas*, or 'horse-sacrifices:'  
see page 86, note 1. *Sapta-saptih*, 'drawn by seven steeds:' see page 11,  
note 1. *Chandrah*: the appositeness of this comparison depends on the  
fact that Dushyanta's pedigree was traceable to the moon: see page 14, note  
2; page 113, note 2.

<sup>1</sup> Compare *dtla-danda*: p. 191, l. 4, and *dtla-dhanud*: p. 265, l. 14.

<sup>2</sup> 'Fire blazes up when the fuel is stirred; the snake when irritated ex-  
pands its hood; verily a man generally regains his own high-spiritedness  
[greatness, courage] through being roused-to-action [shaken, excited].' *Pha-  
nam kurute*, lit., 'makes a hood;' *phana*, 'the expanded hood of the cobra.'  
*Keshobhāt*: Kāṭavoma has *kopāt*. My own MS. and the Mackenzie have *jantuh*  
for *hi janah*. Most of the Bengālī MSS. read *tejasvi sankshobhāt prāyah*  
*pratipadyate tejah*.

<sup>3</sup> Indra, as the Hindú Jove, is lord of the atmosphere and winds: see  
page 86, note 1.

<sup>4</sup> 'Having made acquainted with the circumstance:' *Pisuna* [Informer]  
is the name of the minister: compare p. 236, l. 7.

Verse 163. *ĀRYĀ* or *GĀRHĀ*. See Verse 2.

— — — — — || — — — — — || — — — — — || — — — — — ||  
— — — — — || — — — — — || — — — — — || — — — — — ||

त्वन्मतिः केवला तावत्परिपालयितुं प्रजाः ।

अधिज्यम् इदम् अन्यस्मिन् कर्मणि व्याप्तं धनुः ॥ १६४ ॥

इति ॥

विदूषकः । जं मय आणधेदि ॥ इति निष्क्रान्तः ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥

मातलिः । आयुष्मान् रथम् आरोहतु ।

॥ राजा रथारोहणं नाटयति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ षष्ठो ऽङ्कः ॥

<sup>1</sup> 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Tūvat*: compare p. 264, l. 3. The root *pāl*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Samyak pāl* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*: see page 8, note 4; and compare page 68, line 1; page 87, line 2.

Verse 164. ŚLOKA OF ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160.



॥ अथ सप्तमो ऽङ्कः ॥

॥ ततः प्रविशत्याकाश्यानेन रथाधिष्ठो राजा मातलिश्च ॥  
 राजा । मातले । अनुष्ठितनिदेशो ऽपि मघवतः सत्क्रियाविशेषाद्  
 अनुपयुक्तम् इवात्मानं समर्थये ।  
 मातलिः ॥ सस्मितं ॥ आयुष्मन् । उभयम् अण्यपरितोषं समर्थये ।  
 प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।  
 गणयत्यवदानतोषितो भवतः सो ऽपि न सत्क्रियागुणान् ॥ १६५ ॥  
 राजा । मातले । मा मैवं । स खलु मनोरथानाम् अण्यभूमिर्

<sup>1</sup> 'Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).' *Satkriyā-viśeṣhā*: compare p. 40, l. 11; p. 134, l. 18. The ablative may imply 'in consequence of,' 'after.' *Anupayukta*, i.e., *tādṛik-satkriyāyā ayogyam*: Schol., Chézy. *Samarthaye* = *atagachchhāmi*.

<sup>2</sup> Compare page 8, lino 3, note 2.

<sup>3</sup> 'Your highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your highness, being-filled-with-admiration at your heroic-achievement.' *Prathamopakṛitam*, i.e., *rākṣasa-jaya-rūpam pūrvopakāram*: K. *Pratipattyā* = *sambhāvanayā*. *Avadāna* = *pauruṣam*, 'a deed of heroism': K. The Colebrooke MS. has *toshito* instead of *vismito*. *Satkriyā-guṇān* = *sambhāvand-viśeṣhān*: K. *Guṇa* appears to be used at the end of a compound with the sense of *viśeṣha*: compare lino 2 of verse 168. The following is the Bengālī reading: *Upakṛitya hareṣ tathā bhavān laghu satkāram arekshya manyate*: *Ganayaty avadāna-sammitām bhavataḥ so 'pi na satkriyām imām*.

Verse 165. VAITĀLIYA. See Verses 52, 133.

विसर्जनावसरमत्कारः । मम हि दिवौकसां समक्षम् अर्द्धासनोपवेशितस्य  
 अन्तर्गतप्रार्थनम् अन्निकस्थं  
 जयन्तम् उदीक्ष्य कृतस्मितेन ।  
 आमृष्टवक्षोहरिचन्दनाङ्गा  
 मन्दारमाला हरिणा पिनङ्गा ॥ १६६ ॥  
 मातलिः । किमिव नामायुष्मान् अमरेश्वरान् नार्हति । पश्य ।  
 सुरसखस्य हरेर् उभयैः कृतं  
 त्रिदिवम् उद्धृतदानवकण्टकं ।

1 'That honorary-distinction on the occasion of (his) dismissing (me) was certainly beyond the compass [reach, place] of my hopes.' *i.e.*, exceeded all my expectation. *Abhūmih* = *asthānam*, 'want of place' = *arishaya*, 'beyond the reach.' K. The expression occurs again in this act, and in *Mālavik.*, p. 35, line 4, *Abhūmir iyam mālavikdyāh*.

2 'For a garland of Mandāra (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me; made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta (who was) standing by and inwardly longing (for the same honours).' *Amṛishṭa*, etc.: 'The breast of Indra was dyed yellow with a fragrant kind of sandal-wood called Hari-chandana [compare Kumāra-sam., V., 69], and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindūs as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims: compare page 222, line 1, note 1. They were suspended round the neck [see page 151, note 1], or placed on the head. Mandāra is one of the five ever-blooming trees of Swarga, or Indra's heaven. Another of these trees is said to be the Hari-chandana mentioned above, and another the Santāna; but the two most celebrated are the Pārijāta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomī or Śachi.

Verse 166. *UPAJĀTI* OF *ĀKHYĀNAKĪ* (variety of *TRISHITUBH*). See Verses 41, 107, 121, 126, 142, 156, 159.

तव शरैर् अधुना नतपर्वभिः

पुरुषकेशरिणश्च पुरा नखैः ॥ १६७ ॥

राजा । अत्र खलु शतकतोर् एव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्स्यपि यन् नियोज्याः

सम्भावनागुणम् अवेहि तम् ईश्वराणां ।

किं वाभविष्यद् अरुणस्त्वमसां विभेत्ता

तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ॥ १६८ ॥

‘The heaven of Indra, friend of the gods, has been made free from the plague of the Dānavas by two (means): now by thy flat-jointed arrows: and formerly by the claws of the Man-lion.’ *Sura-sakha*: see p. 86, note 1. *Tridiva* = *Swarga*: each of the superior Hindū gods has a heaven, paradise, or elysium of his own. That of Brahmā is called *Brahma-loka*, situated on the summit of Mount Meru; that of Vishṇu, *Vaikuṇṭha*, on the *Himālayas*; that of Śiva and Kūvera, *Kailāsa*, also on the *Himālayas*; that of Indra, *Swarga* or *Nandana*. The latter, though properly on one of the points of Mount Meru, below Brahmā’s paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhṛta*, etc., *lit.*, ‘having the thorns of Dānavas extracted.’ *Kaṇṭaka*, ‘a thorn,’ is often used for a pestilent or noxious person or thing. *Dānava*: see p. 268, note 2. *Nata-parvabhīḥ* = *nimna-parvabhīḥ*; *Natāni anunnatāni parvāni yesham*: K. Compare *nata-nāsikah*, ‘flat-nosed.’ Also in *Rāmāy.*, I. i., 64, *śareṇānata-parvaṇā* [*bībheda sapta-tāḍān*] which should be resolved into *śareṇānata-parvaṇā*, not *anata*, etc. *Puruṣa-keśariṇ* = *nara-sinḥa*, ‘the man-lion,’ i.e., Vishṇu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth avatār or incarnation, Vishṇu delivered the three worlds, or earth, *Pātāla*, and heaven, from the tyranny of an insolent demon called *Hiranya-kaśipu*, who had usurped the sovereignty of Indra: see *Vishṇu-Purāṇa*, p. 126.

‘Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished

Verse 167. *DRUTA-VILAMBITA* (variety of *JAGATI*). See Verses 45, 72, 128, 140.

Verse 168. *VARANTA-TILAKĪ* (variety of *ŚAKKARĪ*). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 106, 108, 123, 124, 144, 148, 152, 157.

मातलिः । सदृशम् एवेतत् ॥ श्लोकम् अन्तरम् अतीत्य ॥ आ-  
युञ्जन् । इतः । पश्य नाकपृष्ठगतस्य सौभाग्यम् आत्मयशसः ।

विच्छिन्तिशेषैः सुरसुन्दरीणां

वर्णैर् अमी कल्पलतांशुकेषु ।

सच्चिन्त्य गीतिचमम् अर्थबन्धं

दिवौकसस्त्वच्चरितं लिखन्ति ॥ १६८ ॥

capacity] on-the-part-of (their) masters. How indeed could Aruṇa be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Niyojyāh* = *sevakāh*: Ś. *Sambhāvand-guṇam* = *satkāra-viśeṣam*: K.: see p. 271, note 1. *Sambhāvand* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kiraṇa* is one of the innumerable names for the Sun. As to Aruṇa, 'the Dawn:' see page 142, note 3. *Dhuri* = *rathāgre*: Ś. = *agre*, *purobhāge*: K.

<sup>1</sup> 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours [used in the toilet] of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Vicchhitti* = *ranga*, *rāga*: Ś., Ch. *Vicchhitti-śeṣaiḥ* = *viśiṣṭaiḥ varṇaiḥ*: K., i.e., *kusuma-kasturikā-chandandībhiḥ*, 'with flowers, musk, sandal, and other cosmetics.' The first sense of the word is 'excision,' 'cutting off'; it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-ekhedā*, 'the coloured streak (marking Vaiṣṇava) devotion': Megh., verse 20. *Sura-sundarīṇām* = *dīpya-strīṇām*. *Kalpa-latānśukeshu* = *kalpa-latā-vastreshu*: Ś., Ch. The first sense of *anūka* is 'cloth,' 'tapestry'; it is said to bear the meaning 'leaf,' and may be so used here: in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa-tree. Kāṭavema's gloss is not quite clear, *kalpa-latāsu anūkābharaṇādi* [na] *vidyante iti prasiddha*; but it seems likely, especially if reference is made to page 155, note 4, of this book, that he intends to imply that the Kalpa-tree, which was a tree

Verse 169. UPAJĀTIOR ĀKHYĀNAKĪ (variety of TRISHṬUBH). See Verse 41, 107, 121, 126, 142, 156, 158, 166.

राजा। मातलि। असुरसम्प्रहारोत्सुकेन पूर्वद्युर् दिवम् अधिरोहता  
न ललितः स्वर्गमार्गः। कतरस्मिन् महतां पथि वर्तामहे।

मातलिः।

चिह्नोत्तमं वहति यो गगनप्रतिष्ठां

ज्योतींषि वर्तयति च प्रविभक्तरश्मिः।

yielding everything [see p. 272, note 1], produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Giti-kshamam* = *gāna-yogyam* is the reading of Kāṭavema and the Bengālī; most of the Devanāgarī MSS. have *gita-kshamam*: compare p. 28, note 1 at end. *Artha-bandham* = *padam*, 'a verso,' 'word.' *Artho badhyate anena iti artha-bandhaḥ padam*: K. Compare in Act 2 of Vikram.: *Tulyādnurdga-pīṣunam lalitārtha-bandham patre nicēṣitam uddharanam priyadyāḥ*, etc.

<sup>1</sup> 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindūs divide the heavens into seven Mārgas or Pathas, i.e., paths, courses, orbits (like the stories of the Mussalmān creed) assigning a particular *vāyu* or wind to each. Compare Vishṇu-Purāṇa, p. 212 [Wilson]. The first of these seven *vāyu-mārgas* or *vāyu-pathas* is identical with the *bhūvar-loka*, or atmospheric region, extending from the *bhūr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pātāla] upwards to the sun. The wind assigned to this Mārga is called *draha*, and its office is to bear along the atmosphere, clouds, meteors, lightning, etc. The other six make up the *swar-loka* or heavenly region with which Swarga is often identified [compare p. 273, note 1] in the following order:—The 2d. Mārga is that of the sun, and its wind, called *pravaha* or *pravāha* causes the sun to revolve; 3d. that of the moon, its wind *samvaha* or *samvāha* impels the moon; 4th. that of the *nakshatra*, or lunar constellations, its wind, *udeaha*, causes the revolution of these asterisms; 5th. that of the *graha*, or planets, its wind *vivāha* bears along the seven planets; 6th. that of the *saptarshi*, or seven stars of the Great Bear, its wind *parivaha* bears along these luminaries, as well as the *swar-gandā*, or heavenly Ganges [*saptarshi-chakram swar-gandām shashthāḥ parivahas tathā*: not as Dr. Boehtlingk suggests *saptarshi-chakram swarga-gaḥ*, etc.]: it appears from the next verse that this was the Mārga in which Indra's car was at the moment moving; 7th. that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishṇu-Purāṇa [pp. 230, 240, Wilson], 'all the

## तस्य द्वितीयहरिविक्रमनिस्तमस्कं

वायोर् ह्रस्वं परिवहस्य वदन्ति मार्गं ॥ १७० ॥

the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the *Brahmāṇḍa-purāṇa*, from which, as quoted by Kāṭavema, the above account is taken, the wind of the 7th Mārga, causing the revolution of the polar-star, is *pardrāha* [? *pardraha*]. Obs. *katara* is sometimes used for *katama*. All the Devanāgarī MSS. read *kataramsin* for *katamasmīn*.

<sup>1</sup> 'They call this road, freed-from-all-impurities-by-the-second-stride-of-Vishṇu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas* = *sucar-gangā* = *mandākinī*: K. The Ganges was supposed to take its rise in the toe of Vishṇu [whence one of its names, Vishṇu-pādī]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the Mandākinī, or Milky way: its second course is through the earth; but the weight of its descent was borne by Śiva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the Himālayas: its third course is through Pātāla, or the lower regions, the residence of the Daityas and Nāgas, and not to be confounded with Naraka, 'hell,' 'the place of punishment.' *Gagana-pratishthām* = *ākāśa-sthām*: Ś., Ch.; Were it not for this interpretation I should translate 'the glory of the skies:' compare p. 260, l. 11. There is doubtless a double-entendre. *Jyotiṣiṣi*, etc., i.e., *saptarshīṇām dhishnyāni*: K. *Pravibhakta-rāsmih*, i.e., *asankṛta-rāsmayah tejāsi yasmin karmaṇi tat tathoktam*: K. *Vartayati* = *sanchārayati*: K. *Dvītiya*, etc., i.e., *dvītiyena harer viṣṇor vikrameṇa pāda-nyāseṇa nirdoṣam*: K. *Tasya rāyor*, etc., i.e., *tasya parivāhākhyasya rāyor mārgam panthānam imam grihṇanti āmananti*. *Parivāho* [sic] *nāma sucār-gaṅgām saptarshī-maṇḍalam pravartayati śaśtho vāyuskaṇḍho yathoktam brahmāṇḍa-purāṇe*: K. The story of Vishṇu's second stride was this—An Asura or Daitya [see p. 86, note 1] named Bali or Mahābali, a descendant of Hiranya-kaśipu had, by his devotions, gained the dominion of Heaven, Earth, and Pātāla. Vishṇu undertook to trick him out of his power, and assuming the form of a Vāmana, or dwarf [his 5th

Verse 170. VASANTA-TILAKĀ (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168.

राजा । मातले । अतः खलु सर्वाङ्गान्तःकरणो ममान्तरात्मा  
प्रसीदति ॥ रथाङ्गम् अवलोक्य ॥ मेघपदवोम् अवतीर्णो स्तः ।

मातलिः । कथम् अवगम्यते ।

avatār] he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pātāla still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama*, *tri-pāda*, as names of Vishṇu. The Bengāl MSS. have in place of *tasya dvitīya*, etc.; *tasya vyapeta-rajasaḥ pravahasya vāyor mārgo dvitīya-hari-trikrama-pūta eshaḥ*.

<sup>1</sup> 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' *lit.*, 'Hence my inner soul along with my external organs feels (a pleasurable) repose.' Compare in *Vikram.* end of Act IV., *twad-darśanena prasanno me savāhyāntardātmā*, i.e., 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Urvaśī-gātra-sparśād iva nirvṛitam me sa-hṛdayam śarīram*. The organs of sense [*indriya*] according to the Sāṅkhya system are divided into two classes, external, *vāhyendriya*; and internal, *antarindriya*. The external are of two kinds: the five 'organs of perception,' *jñānendriya*, viz., the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya*, viz., the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz., *manas*, 'the mind,' or organ of thought; *buddhi*, 'the reason,' or organ of apprehension; *aḥankāra*, 'individuality,' or 'self-consciousness.' *Chitta*, 'the heart,' or organ of feeling is sometimes added. *Amara* [I., 4, 17] divides the *indriya* into two grand classes—1. *karmendriyāni*; and 2. *buddhindriyāni* or *dhindriyāni*, 'intellectual organs;' the latter comprises the *jñānendriyāni* with *manas*: this seems to be the popular division. Compare *Vikram.*, Act iii., *Bharitavyatānucidhayāni buddhindriyāni*.

<sup>2</sup> 'We have descended to the path of the clouds,' i.e., to the atmospheric region between the sun and the earth, the *Mārga* of the clouds and of the *Āvaha* wind: see p. 275, note 1. The chariot must, therefore, have traversed with the speed of lightning, the four intervening *Mārgas* of the planets, lunar constellations, moon, and sun. If the Bengāl reading, *pravahasya*, be adopted

राजा ।

अयम् अरविवरेभ्यश्चातकैर् निष्यतङ्गिर्  
हरिभिर् अचिरभासां तेजसा चानुलिप्तैः ।

गतम् उपरि घनानां वारिगर्भोदराणां

पिण्डुनयति रथस्ते ग्रीकरक्त्रिजनेभिः ॥ १७१ ॥

मातलिः । चणाद् आयुष्मान् स्वाधिकारभूमौ वर्तियते ।

राजा ॥ अधो ऽवलोक्य ॥ वेगावतरणाद् आश्चर्यदर्शनः संलक्ष्यते

मनुष्यलोकः । तथा हि

शैलानाम् अवरोहतीव शिखराद् उन्मज्जतां मेदिनी

पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।

सन्तानात् तनुभावनष्टसलिला व्यक्तिं भजन्धापगाः

केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वम् आनीयते ॥ १७२ ॥

in the last verse, the transition would merely be from one Mārga to the next.

<sup>1</sup> Here [*ayam*] by the *chātakas* flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara* = *nemyavashīambhah*: the Bengálí MSS. and the Mackenzie read *aga*, 'a mountain.' *Ara-vivarebhyah chakrávayardnám vivarebhyo antardā-pra-dēśebhyah*: K. *Nishpatadbhih* = *nirgachehhabhih*: K.: see p. 253, note 1, at end. The *Chātaka* is a kind of cuckoo [*Cuculus Melano-leucus*]. The Hindús suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather: see Megh., verses 9, 23, 113; Ragh., xvii., 60. So *Trishákulaū chātaka-pakshindm kulaih prayāchitāh valāhakāh*: Ritu-s., ii., 3. *Haribhir* = *āśvaih*, especially Indra's horses: see p. 11, note 1, and compare Ragh., iii., 43. *Achira-bhāsām* = *vidyutām*: Ś. *Gatam*, etc. *Teshām meghānām uparī ūrdhwa-bhāge gatam gamanam*: K. *Piṣunayati* = *sūchayati*: K.

<sup>2</sup> 'The earth descends as it were from the summit of the upward-rising

Verse 171. *MALINI* or *MANINI* (variety of *ATI-SAKKARI*.) See Verses 10, 19, 20, 38, 55, 109, 110, 120.

Verse 172. *SĀRŪLA-VIKRĪDITA* (variety of *ATIDHṚITI*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149.



मातलिः । माधु दृष्टं ॥ सबहुमानं विलोक्य ॥ अहो उदाररम-  
णीया पृथिवी ।

राजा । मातलि । कतमो ऽयं पूर्वापरसमुद्रावगाढः कनकरसनि-  
खन्दी सान्ध्य इव मेघपरिघः सानुमान् आलोक्यते ।

मातलिः । आयुष्मन् । एष खलु हेमकूटो नाम किमुद्वपर्वतस्-  
तपसा सिद्धिचेचं । पश्य ।

[emurgent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmajjatām = udgachchhatām*: K. *Avarohati = adho-gachchhati*: K. *Parṇādbhyantara*, etc.: The Colebrooke MS. and my own have *parṇa-nodntara*; the Taylor, *parṇeshwantara*; the Mackenzie, *parṇa-prastara*; Kāṭavoma, *parṇāntara-viṇnam*. *Skandhodayāt = kroḍāvirbhāvdāt*: K. *Santānat = jala-vistārdāt*: K.: the other Devanāgarī have *santānais*. *Tanubhāva*, etc., *Tanubhāvena śukshmatvena adriṣṭam salilam yāsam*: K. *Vyaktim bhajanti*, i.e., *vyaktā bhavanti*: K.

<sup>1</sup> 'What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds?' *Parigha* occurs in p. 86, l. 5, with the sense of 'the bar of a gate,' but it may also denote the gate itself. *Sānumān*, lit., 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

<sup>2</sup> *Hema-kūṭa*, 'golden-peaked,' a sacred range of mountains lying among the Himālaya chain, and apparently identical with, or immediately adjacent to Kailāsa, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse,

स्वायम्भुवान्मरीचेर् यः प्रबभूव प्रजापतिः

सुरासुरगुरुः सो ऽत्र सपत्नीकस्त्पश्यति ॥ १७३ ॥

राजा । तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं  
गन्तुमर्हामि ।

and are otherwise called Kinnara: *aśwa-mukha*, *turanga-mukha*. This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapasvīndm* for *tapasdm*.

<sup>1</sup> 'That Prajāpati [Kāśyapa], who sprang from Marīchi, the Self-existent's-son [*i.e.*, from Marīchi, son of Brahmā], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kāśyapa, who, as son of Marīchi, is called Mārīcha, is given in page 22, note 1, and p. 86, note 1. He is here said to be one of the Prajāpatīs, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyupurāṇa certainly reckons Kāśyapa, with his father-in-law Dakṣa and other sages, among the Prajāpatīs, but he does not belong to the seven original Prajāpatīs of whom his father Marīchi is one, nor to the ten enumerated by Manu [I., 35]. Of the thirteen daughters of Dakṣa married to Kāśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatā, Aruna 'the Dawn,' [see p. 142, note 3] and Garuḍa, 'the vehicle of Vishnu and king of birds.' *Svadyambhuvāt* = *Brahma-son*: K. *Surdasura-guruh*: as to *guruh*, see p. 173, note 3, in middle, and p. 91, note 1, correcting the typographical error in the second line of the last note, 'venerable hermit' being a misprint for 'venerable parent.' *Sa-patnīkas*, *i.e.*, *patnyā adityā saha*: compare such compounds as *sa-strīka*, *sa-śrīka*, etc.

<sup>2</sup> Compare page 68, line 9; page 91, line 1. *Śreyānsi* = *śubhāni*, *kāśyapa-darśana-namaskārdāni*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kāśyapa.' As to *pradakṣiṇī-kṛitya*, see page 160, note 1.

Verse 173. ŚLOKA OF ANUŠṬUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 161.

मातलिः । प्रथमः कल्पः ।

॥ नाख्येनावतीर्णै ॥

राजा ॥ सविस्मयं ॥

उपोढशब्दा न रथाङ्गनेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतलस्यर्शतया निरन्धतस्

तवावतीर्णाऽपि रथो न लक्ष्यते ॥ १७४ ॥

मातलिः । एतावान् एव शतक्रतोर् आयुष्मतश्च विशेषः ।

राजा । मातले । कतमस्मिन् प्रदेशे भारीचाश्रमः ।

मातलिः ॥ हस्तेन दर्शयन् ॥

वल्लीकाङ्क्षनिमग्नमूर्तिर् उरसा सन्दृष्टसर्पलचा

कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः ।

अंसव्यापि शकुन्तनीडनिचितं बिभ्रज् जटामण्डलं

यत्र स्थाणुर् द्वाचलो मुनिर् अमाव् अभ्यर्कविम्बं स्थितः ॥ १७५ ॥

<sup>1</sup> 'A noble resolve,' 'a prime idea,' 'a first-rate conception:' compare p. 204, l. 8. *Prathamah kalpah* = *mukhyah pakshah*: K.

<sup>2</sup> 'The circumferences of the chariot-wheels cause no sound, and no dust is soon rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-sabdāh* = *prāpta-dhvanayah*: K. Compare *upodha-rāga*: Vikram., Act 2. *Pravartamānam* may mean 'rising in front of us:' compare p. 10, l. 3. *Nirundhatah* = *nigrihatah*: K. *Na lakshyate*: see p. 70, note 3 at end. In the First Act of Vikramorvaśī, when the car of Purūravas touches the ground, the direction is *rathāvalādra-kshobham nāṭayanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, Mātali remarks, is the difference between the car of Indra and that of mortal heroes.

<sup>3</sup> 'Where stands yon sage, towards [facing] the sun's orb, immovable as

Verse 174. *VANĀSTHAVILA* (variety of *JAGATĪ*). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161.

Verse 175. *SĀNDŪLA-VIKRĀṢṬĪTA* (variety of *ATIDHRĪṬĪ*). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172.

राजा । नमस्ते कष्टपथे ।

मातलिः ॥ संयतप्रयत्नं रथं कृत्वा ॥ महाराज । एतावदिति-  
परिवर्धितमन्दारवृक्षं प्रजापतेर् आश्रमं प्रविष्टौ स्वः ।

the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmīkārddha*, etc.; so read K. and the Mackenzie MS.: the other Devanāgarī, *valmīkāgra*. *Valmika* [= *kṛimī-kṛita-mṛittikāchaya*] is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred: see Manu, iv., 46, 238. Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandashta*, etc. = *āślishta-nirmokena*: compare p. 121, note 2. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord. This thread or cord, sometimes called the sacrificial cord *yajñopavīta*, might be made of various substances, such as cotton, hempen or woollen thread, according to the class of the wearer, and was worn over the left shoulder and under the right. The rite of investiture with this thread, which conferred the title *dwija* 'twice-born,' and corresponded in some respects with the Christian rite of baptism, was performed on youths of three classes, at ages varying from eight to sixteen, from eleven to twenty-two, and from twelve to twenty-four, respectively: see Manu, ii., 36, etc. *Latā-pratāna* = *latā-santāna*, 'the spreading part of a creeper.' *Jaṭā-maṇḍala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jaṭā* is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Nichitam* = *pūritam*: K. *Sthānūr* = *śākhā-hīnas taru-skandhah*. *Abhy-arka-rimbam* = *sūrya-maṇḍalābhimukham*: K. The Mack. MS. has *adhyarka*, etc.

<sup>1</sup> *Kashtam kṛichchhram tapo yasya sa tathoktah*: K.

<sup>2</sup> 'Possessed of the Mandāra-tree reared by Aditi.' This was one of the five trees of Swarga [see p. 272, note 2], and is probably the tree intended here, as, in verse 176, the Kalpa-tree also is said to have graced Kaśyapa's

राजा । खर्गाद् अधिकतरं निर्दृष्टिस्थानं । अमृतं हृदम् ह्वावगा-  
ढो ऽस्मि ।

मातलिः ॥ रथं स्थापयित्वा ॥ अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्थ ॥ मातले । भवान् कथम् इदानीं ।

मातलिः । संयन्त्रितो मया रथः । वयम् अप्यवतरामः ॥ तथा  
ह्ला ॥ इत आयुष्मन् ॥ परिक्रम्य ॥ दृश्यन्ताम् अचभवताम् अष्टषीणां  
तपोवनभूमयः ।

राजा । ननु विस्मयाद् अवलोकयामि ।

प्राणानाम् अनिलेन वृत्तिर् उचिता सत्कल्पवृक्षे वने

तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।

ध्यानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो

यत्काङ्क्षन्ति तपोभिर् अन्यमुनयस् तस्मिंस् तपस्वन्यमी ॥ १७६ ॥

retreat, which the Scholiast thence imagines to have been located in part of  
Swarga. Mandāra, however, may stand for the 'coral tree,' and 'swallow-wort.'

<sup>1</sup> *Amrita*, 'the beverage of immortality,' 'the nectar' of the Hindú gods,  
supposed to be a liquid substance distilled by the moon, who is thence called  
*amrita-súh*, 'nectar-producer,' *amritādhārah*, 'nectar-repository.'

<sup>2</sup> *Avatarishyati, iti śeshah*: Ś.: i.e., Supply *avatarishyati*.

<sup>3</sup> '(The place) to which other sages aspire by (their) penances, (where  
there is) habitual [suitable, adequate] support of life by air in a grove in-  
which-the-kalpa-tree-is-found; (where there is) the performance of religious  
ablutions in water, brown with the dust of the golden lotus; (where there  
is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of  
the passions) in the presence of celestial nymphs; in (such a place as) this  
these (sages) are performing penance.' *Prāñdām vṛttih = jīvanam*: K. The  
Hindús imagine that supporting life upon air is a proof of the highest degree  
of spirituality to which a man can attain. *Sat-kalpa-vṛikṣhe = vidyamāna-  
kalpa-drume*: K.: = *vidyamāna-kalpa-tarau*: Ś., Ch. The Colebrooke MS.  
has *sankalpa-vṛikṣhe*: this use of *sat* is noticeable. *Śīlā-tala*, 'the surface

Verse 176. ŚĀNDŪLA-VIKRĪḌITA (variety of ATIDHRĪṬI). See Verses 14, 30, 36, 39, 50,  
63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 140, 172, 175.

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना ॥ परिक्रम्य । आकाशे ॥  
अये वृद्धशकल्य । किम् अनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि ।  
दाद्यायस्या पतिव्रताधर्मम् अधिकृत्य पृष्टस्तत्तस्यै महर्षिपत्नीसहि-  
तायै कथयतीति ।

राजा ॥ कर्णं दत्त्वा ॥ अये । प्रतिपास्यावसराः खलु मुनयः ।

मातलिः ॥ राजानम् अवलोक्य ॥ अस्मिन् अशोकवृक्षमूले तावद्

of a stone slab or seat:’ compare p. 76, l. 2. *Vibudha-stri* = *diryānganā* : K. *Sanyamah* = *niyatendriyatvam* : K. *Ebbih sat-kalpa-vrikshatvādikair viśeshair ayam pradēśah ncarga iti pratyate*, ‘By these attributes of the Kalpa-tree, etc, it is inferred that this place was part of Swarga:’ K. As to the Kalpa-tree, see p. 272, note 2. *Yat*, etc., i.e., *Yat sthānam anye kōṅkshanti tasmīn swarga-pradēśe aṁṁ munayas tāni phalāni parihṛitya tapas-yanti iti anena teshām mokshārthitvam gamyate* : K.

<sup>1</sup> ‘Verily the aspirations [earnest desire, longing] of the great soar upwards [are continually mounting upwards].’ *Utsarpinī* = *udgamana-śīlā* = *atiśayinī* : K.

<sup>2</sup> As to *dkdśe* and *kim bravīshi*: see p. 96, note 3.

<sup>3</sup> ‘Being questioned by *Dākshāyini* [i.e., his wife Aditi, the daughter of Daksha; see p. 280, note 1.] respecting the duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis.’ *Dākshāyaṇī* is a patronymic applicable to any of the daughters of Daksha. *Pativrata*: compare p. 241, l. 2. *Adhikṛitya*: see p. 4, note 5. *Maharshi*, ‘a great saint:’ this order of saint or sage was one step in advance of the *Rishi* or simple ‘saint.’ The classification of *Rishis* varies, but the following seems to be the usual gradation:—1. *Rishi*; 2. *Maharshi*; 3. *Paramarshi*; 4. *Devarshi*; 5. *Brahmarshi*. *Amara* mentions two other orders, *Kāṇḍarshis* and *Śrutarshis*. The *Rājarshi* was a mixed order: see p. 83, note 2.

<sup>4</sup> ‘We must await the leisure of saints.’ So reads the Mackenzie MS., supported, apparently, by K. *Munayah* is of course the nominative, but such is the terseness of compounds like *pratipālyāvasarāḥ* that a literal English translation is impossible. The other Devanāgarī have *pratipālyā-vasarāḥ khalu prastāvah*.

<sup>5</sup> The *Aśoka* [Jonesia *Asoka*] is one of the most beautiful of Indian trees.

आस्ताम् आयुष्मान् । यावत्त्वाम् इन्द्रगुरवे निवेदयितुम् अन्तरा-  
न्वेषी भवामि ।

राजा । यथा भवान् मन्यते ॥ इति स्थितः ॥

मातलिः । आयुष्मान् । साधयाम्यहं ॥ इति निष्क्रान्तः ॥

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाश्वसे किं बाहो स्पन्दसे वृथा ।

पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥ १७० ॥

नेपथ्ये । मा खु चाबलं करेहि । कष्टं गदो एष्व अन्तर्णो पकिदिं ।

नेपथ्ये । मा खलु चापलं कुरु । कथं गत एव आत्मनः प्रकृतिं ।

Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an Aśoka-tree in full bloom. It is about as high as an ordinary cherry-tree.' The flowers are very large, and 'beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

<sup>1</sup> 'Opportune time' is one of the meanings given for *antara*. As to *gurace*, compare p. 173, note 3 in middle. Kaśyapa was the reputed father of Indra.

<sup>2</sup> 'I go-to-do (what I proposed),' 'I will-do (as I said):' compare page 212, line 6, and page 16, line 8.

<sup>3</sup> 'I expect not to (obtain my) desire; why, O arm, throbbest thou (thus) vainly? For happiness formerly scorned turns to misery.' Kāṭavema observes that *manorathīya* is here equivalent to *manoratham prāptum*, and refers to Pāṇini's Sūtra ii., 3, 14. So *phalebhyo yāti* = *phalāni dhartum yāti*. As to the throbbing of the arm, and *nimittam सूचयित्वा* [= *śakunam nirūpya* : K.] see p. 20, notes 1 and 2. *Śreyo* = *śubham*, i.e., *Śakuntalā-rūpam*, 'consisting of Śakuntalā:' K. *Iti parivartate*: Kāṭavema has *viparivartate* and *sat parivartate*.

<sup>4</sup> 'Act not so wildly [do not commit such a wild, wilful act, be not so wild in your behaviour]. What! has he gone already to his own nature?' Compare Ragh., iii., 42. *Prakṛiti*, 'the state or character which is natural to one:' compare p. 72, note 2. *Gatah*: see p. 162, note 1 at end.

Verse 177. ŚLOKA OF ANURUPBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

राजा ॥ कर्णं दत्त्वा ॥ अभूमिर् दयम् अविनयस्य । को नु खल्वेष  
निषिध्यते ॥ शब्दानुसारेणावलोक्य । समितं ॥ अये । को नु खल्वयम्  
अनुबध्यमानस् तपस्विनीभ्याम् अवाप्तसत्त्वो बालः ।

अर्द्धपीतस्तनं मातुर् आमर्दं क्लिष्टकेशरं ।

प्रकीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥ १७८ ॥

॥ ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः ॥

बालः । जिम्ब मिह । दन्तादं दे गणदस्सुं ।

बालः । जृम्बस्स मिह । दन्तास्ते गणयिष्यामि ।

प्रथमा । अविणीद । किं णो अपच्चणिव्विमेषाणि सत्ताणि विष्-

प्रथमा । अविनीत । किं नो ऽपत्यनिर्विशेषाणि सत्त्वानि विप्र-  
अरेसि । हन्त वज्जुद दे संरम्भो । ठाण्णकु दमिजण्णेण सव्वदमणोत्ति  
करोषि । हन्त वर्धते ते संरम्भः । स्थाने खलु अविजनेन सर्वदमन इति  
किदणामचेओमि ।

कृतनामधेयो ऽसि ।

राजा । किं नु खलु बाले ऽस्मिन् औरस इव पुत्रे खिद्यति मे

<sup>1</sup> 'This is no place for petulance [insolence] : ' compare p. 271, line 7. '

<sup>2</sup> 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubadhyamāna*: the Mackenzie MS. has *anugamyamāna*. *Anubandha*, lit., 'tying after,' 'following at the heels,' 'sticking closely to; ' very forcibly expresses the close attendance of a nurse upon a child.

<sup>3</sup> 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' etc.

<sup>4</sup> 'Why dost thou tease the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattvedni*: compare p. 54, note 4. *Nir-viśeshāni*: compare *suta-nirviśesham nakulam*, 'the ichneumon dear to him as a son:' *Hitop.*, l. 2721: and *mūshika-nirviśesham*: *Hitop.*, l. 2395.

Verse 178. ŚLOKA OF ANUBHUTRI. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 151, 155, 160, 164, 177.



मनः । नूनम् अनपत्यता मां वत्सलयति ।

द्वितीया । एषा खलु केशरिणी तुमं लङ्घेदि । जर मे पुत्तञ्च ण  
द्वितीया । एषा खलु केशरिणी त्वां लङ्घयति । यदि अस्याः पुत्रकं न  
मुञ्चेसि ।

मुञ्चेसि ।

बालः ॥ सस्मितं ॥ अहरे । वलिअंकु भीडोणि ॥ इत्यधरं  
बालः ॥ सस्मितं ॥ अहो । वलीयः खलु भीतो ऽस्मि ॥ इत्यधरं  
दर्शयति ॥

दर्शयति ॥

राजा ।

महतस्तेजसो वीजं बालो ऽयं प्रतिभाति मे ।

सुलिङ्गावस्यया वक्त्रिर् एधापेच इव स्थितः ॥ १७८ ॥

प्रथमा । वच्छ । एदं बालमिदन्दञ्चं मुञ्च । अवरं दे कीलणञ्चं

प्रथमा । वटस । एतं बालमृगेन्द्रकं मुञ्च । अपरं ते कीलनकं

दाहसं ।

दास्यामि ।

<sup>1</sup> 'It must certainly be my childlessness that causes me to yearn (towards this child).' *Vatsala* or *vātsalya* is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

<sup>2</sup> *Langhayati* = *ākramati*: K. Compare page 97, note 1.

<sup>3</sup> Kāṭavema quotes a passage from the *Vasanta-rājīya* to show that different movements of the lips, such as biting the lip, pouting the under-lip, etc., were significant of various emotions. The gloss is corrupt, but it appears that *adhara-darīana* = *adhara-prasāraṇa* is [*anddare*] a gesture of contempt. Compare Psalm xxii., 7: 'All they that see me laugh me to scorn; they shoot out the lip,' etc.

<sup>4</sup> 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a

Verse 179. ŚLOKA or ANUSHTUBH. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 126, 127, 146, 154, 155, 160, 164, 177, 178.

बालः । कचिं । देहि ए० ॥ इति हस्तं प्रसारयति ॥

बालः । कुच । देहि ए० ॥ इति हस्तं प्रसारयति ॥

राजा । कथं चक्रवर्तिलक्षणम् अयनेन धार्यते । तथा ह्यस्य

प्रलीभ्यवस्तुप्रणयप्रसारितो

विभाति जालययिताङ्गुलिः करः ।

अलक्ष्यपचान्तरम् इद्धरागया

नवोषसा भिन्नम् द्वैकपङ्कजं ॥ १८० ॥

sparkling state], waiting (only) for fuel (that it may blaze up).’ *Eddāpeksha* = *indhanāni kāṅkshinī*: K. The Bengālī MSS. have *edhak-kshayah*.

<sup>1</sup> ‘The mark of an universal emperor:’ see p. 15, note 1, and p. 213, note 4.

<sup>2</sup> ‘His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.’ *Prāṇaya* = *prārthana*: Ś. *Jāla*, etc.; *Jāleshu antareshu grathitāḥ sanhatāḥ angulayo yasya*: K. For *grathitāṅgulih* Śāṅkara has *sanhatāṅgulih* = *saṁśliṣṭāṅgulih*, and remarks that a hand whose fingers were thus united was indicative of great valour [*mahā-purushatvam*]. He adds *jāla-pāda-bhujādrīti nara-nārāyaṇa-viśeṣaṇam uktam*, ‘webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyaṇa.’ Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dīdā-trinśallakṣaṇopetah*. The child’s fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, ‘having the fingers regularly marked with reticulated lines,’ or ‘having the fingers drawn together into (the form of) a bud.’ *Alakṣhya* [= *adrīṣya*: K.]: So read all the Devanāgarī MSS. excepting my own, which has *alakṣhya*, with the Bengālī; Śāṅkara, however, has *alakṣhya*. *Patrāntaram* = *dala-vivaram*: K., Ś. *Iddha-rāgayā navaśaḥ*, etc.; *Uśas*, ‘the dawn,’ is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Rīg-veda i., 46, 1, *Eṣho uśā apūrvyā tyn-echchati priyā dītaḥ*. See also Rīg-veda i., 48; 3, 5, 7, 8, 13, and i., 62, 8,

Verse 180. *VANŚANTHAVILA* (variety of *JAGATĪ*). See Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174.

द्वितीया । सुव्वदे । ए सक्को एसो वाअामेत्तेण विरमाविदुं ।  
 द्वितीया । सुव्वते । न शक्य एष वाचामाचेण विरमयितुं ।  
 गच्छ । मम केरए उडए मक्कण्डेअस्स इसिकुमारअस्स वणचिन्तिदो  
 गच्छ । मदीये उटजे मार्कण्डेयस्स अविक्कुमारस्स वणचिन्तितो  
 मित्तिआमोरओ चिट्ठदि । तं मे उव्वहर ।  
 मृत्तिकामयूरस् तिष्ठति । तम् अस्स उपहर ।

प्रथमा । तह ॥ इति निष्क्रान्ता ॥

प्रथमा । तथा ॥ इति निष्क्रान्ता ॥

बालः । इमिणा एव दाव कीलिसुं ॥ इति तापशीं विलोक्य  
 बालः । अनेन एव तावत् कीडयिष्यामि ॥ इति तापशीं विलोक्य

हसति ॥

हसति ॥

राजा । स्पृहयामि खलु दुर्ललितांयासौ ।

and i, 92, 4, and i., 113, 4, etc. It is possible that the feminine noun *ushā* may form its vowel cases from *ushas*, as *jard* from *jaras*; nom. *jard*, *jarasau*, *jarasah*; instr., *jarasā*, *jarābhyām*, *jarābhiḥ*, etc.: see Professor Wilson's Grammar, rule 129. The following is the corrupt gloss of Śāṅkara: *ushah-pratyushasi kīkram pihaprasvāntu* [? *pihaprasvāntu*: Ch.] *yoshatitī koshah*. Kāṭavema explains *navośasā* as a Bahuvrīhi, 'by the early-dawned one': *Navam usho yasyāḥ sá navośhā prātahsandhyā tayā bhinnam vikasilam*. As to *pankajam*: see p. 212, note 3.

<sup>1</sup> This pleonastic word, according to Lassen [Instit. Prāk., p. 118] is derived from the Sanskrit *kṛite*, and is equivalent to *pertinens ad*, 'in the cottage belonging to me,' etc. Some of the MSS. omit the word.

<sup>2</sup> 'I have a great fancy for this unmanageable (child).' *Durlalita*, i.e., *durlabham lpsitam yasya* [S.], 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' Kāṭavema reads *durlasitāya* and interprets by *dhūrtāya*, 'roguish,' 'mischievous.' The causal sense of the root *lal* is 'to coax,' though *dur-lālita* might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root *las*. So in Vikramorvaśī, Act II., the king complains that his eye-sight has become *durlalitam*, i.e., 'difficult

आलक्ष्यदन्तमुकुलान् अनिमित्तहासैर्

अव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।

अङ्गाश्रयप्रणयिनस्तनयान् वहन्तो

धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १८१ ॥

तापसी । होदु । ए मं अश्रं गणेदि ॥ पार्श्वम् अवलोकयति ॥

तापसी । भवतु । न माम् अयं गणयति ॥ पार्श्वम् अवलोकयति ॥

को एत्य दसिकुमाराणं ॥ राजानम् अवलोक्य ॥ भद्रमुख । एहि  
को ऽत्र स्रष्टिकुमाराणां ॥ राजानम् अवलोक्य ॥ भद्रमुख । एहि

to be pleased,' 'fastidious' by looking on Urvaśī, and that the beauties of Nature have no longer any charms for him; *upavana-latāsu chakshur na badhnāti dhṛitīm tad-angandōka-durlalitām*. The Scholiast there explains the word by *dur-dgrastam*. In the *Sāhit-darp.*, p. 193, line 1, the following is cited from the *Mahābh.*: *Dhik dhik sūta kim kṛitavān asi eatsasya me prakṛiti-durlalitasya*, where *durlalita* is explained by *durrilasita*.

<sup>1</sup> 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accents, are soiled by the dust of their (infantine) limbs!' *Ālakshya*: *ā* is here the prefix of diminution: see p. 228, note 1. *Pranayinah* = *prārthakāḥ*: *Ś.*, Ch. *Malini*; the Bengālī have *parushī*. This is the verse with which Chézy is enraptured: '... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

<sup>2</sup> 'O gentle sir,' *lit.*, 'O thou with auspicious countenance.' According to the *Sāhit-darp.* [ p. 179, line 16 ] *bhadra-mukha* and *saumya* are the titles used by the inferior characters in addressing the king's son: *saumya bhadra-mukhetyevam adhamāistu kumārakah*. They do not seem to be so restricted, as in the 5th. Act the Bengālī MSS. make Gautamī address the king himself as *bhadra-mukha*; and Kātavama extends the application of both terms to

Verse 181. *VARANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170.

दाव । मोएहि इमिणा दुम्भोअहत्यगाहेण डिम्भलीलाए बाहीअ-  
तावत् । मोचय अनेन दुर्मोचहस्तपाहेण डिम्भलीलया बाध्य-  
माणं वासमिरन्दचं ।  
मानं वासमृगेअकं ।

राजा ॥ उपगम्य । सस्मितं ॥ अयि भो महर्षिपुत्र ।

एवम् आश्रमविद्वद्धृत्तिना

संयमः किमिति जन्मनस्त्वया ।

सत्त्वसंश्रयसुखो ऽपि दूष्यते

लृष्णसर्पशिशुनेव चन्दनं ॥ १८९ ॥

तापसी । भद्रमुह । ए ज्ञ अशं दधिकुमारशो ।

तापसी । भद्रमुख । न खलु अयम् अदिकुमारः ।

any *mānya*, honorable person : *Bhadra-mukheti mānyasyāmantrāṇo yathoktam saumya bhadra-mukhetyevam mānyo rājnah suto vā*.

<sup>1</sup> 'Release the young lion being tormented in childish play by this (boy) the-grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have *maindam* or *maindaam* for *mṛigendram* : the Mackenzie, *miindam*.

<sup>2</sup> 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals is thus outraged; like the sandal-tree by the young of the black serpent?' *Āśrama-viruddha* : compare p. 37, l. 9. *Sanyamah* = *śamah* : K., 'a vow to forbear hurting animals.' *Kim iti* = *kimartham* : K. : *iti* is frequently thus joined with *kim* : compare p. 71, l. 1. *Janmanas* = *janmano hetoh* : K. So *prabhava* = *janma-hetu* : p. 83, line 2, note 1; otherwise I should translate 'from thy birth.' The Bengālī MSS. have *janmadās* and *sanyamī* agreeing with it. *Sukho* : the Mackenzie and Kālavema have *guṇo* [= *dharmah* : K.] *Chandanam* : as to the sandal, see p. 175, note 1. This celebrated tree seems to have paid dearly for the fragrance of its wood : 'the root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In

Verse 182. RATHODDHATĀ (variety of TRISHṬURH) containing eleven syllables to the half-line, each half-line being alike.

— — — — — ॥

राजा । आकारसदृशं चेष्टितम् एवास्य कथयति । स्थानप्रत्ययात्  
तु वयम् एवन्तर्किणः ॥ यथाभ्यर्थितम् अनुतिष्ठन् बालस्पर्शम् उपलभ्य ।  
आत्मगतं ॥

अनेन कस्यापि कुलाङ्कुरेण

स्पृष्टस्य गात्रेषु सुखं ममैवं ।

कां निर्दृष्टिं चेतसि तस्य कुर्याद्

यस्यायम् अङ्गात् छतिनः प्रकृढः ॥ १८३ ॥

तापसी ॥ उभौ णिर्वर्ण्यं ॥ अच्छरिअं अच्छरिअं ।

तापसी ॥ उभौ निर्वर्ण्यं ॥ आस्यर्थम् आस्यर्थं ।

राजा । आर्ये । किमिव ।

तापसी । इमस्मै बालअरूवस्मै देवि संवादिणी आकिदिच्चि वि-

तापसी । अस्स बालकरूपस्य ते ऽपि संवादिनी आहतिरिति वि-  
न्हाविदस्मि । अपरिददस्मवि दे अण्डिलोमो भवुत्तोत्ति ।

स्मापितास्मि । अपरिचितस्यापि ते ऽप्रतिलोमः संवृत्त इति ।

short, there is not a part of the sandal-tree which is not occupied by the vilest impurities :’ *Hitop.*, verse 162, ed. Johnson.

<sup>1</sup> ‘His behaviour (which is) conformable to his mien says as much [bespeaks it, betokens it].’ *Kathayati*: compare p. 224, line 2.

<sup>2</sup> ‘Such (being) the thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!’ Hindú poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versâ*. Compare the parallel passages in the 5th Act of the *Vikramorvaśi*, and the following from the *Mahābh.*: *Putra-sparśāt sukhatarah sparśo loka na vidyate. Angāt*: some MSS., including my own, have *ankāt*, ‘from whose loins.’ *Kṛitinah* = *bhāgyavatah*, ‘fortunate.’ *Kṛiti* is properly ‘one who has accomplished the desire of his heart.’

<sup>3</sup> ‘The speaking-resemblance of form;’ ‘la ressemblance parlante.’ Chézy.

Verse 183. UPAJĀTI OF ĀKHYĀNĀKĪ (variety of TRISTUBH). See Verse 41, 107, 121, 126, 142, 156, 158, 166, 169.

राजा ॥ बालम् उपलालयन् ॥ न चेन् मुनिकुमारोऽयं । अथ  
कोऽस्य व्यपदेशः ।

तापसी । पुरुवंशो ।

तापसी । पुरुवंशः ।

राजा ॥ आत्मगतं ॥ कथम् एकान्वयो मम । अतः खलु मदनुका-  
रिणम् एनम् अचभवती मन्यते । अस्त्येतत् पौरवाणाम् अन्यं कुलव्रतं ।

भवनेषु रसाधिकेषु पूर्वं

चित्तिरचार्यम् उग्रन्ति ये निवासं ।

नियतैकयतिव्रतानि पश्चात्

तद्मूलानि गृहीभवन्ति तेषां ॥ १८४ ॥

॥ प्रकाशं ॥ न पुनर् आत्मगत्या मानुषाणाम् एव विषयः ।

<sup>1</sup> *Upalālayan*, 'fondling:' see p. 289, note 2. *Vyapadeśah*, 'family:' see page 204, note 2.

<sup>2</sup> 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-pleasures-of-sense, to them [of them] the roots of trees where the one religious vow of ascotics [i.e., control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasaddhikeshu*: the Bengál MSS. have *sudhā-siteshu*, 'white with stucco or chunam.' *Uśanti* [3d pers. pl. pres. of *śāś*] = *ichchhanti*: Ś. = *vāchhanti*: K. *Taru-mūlāni*: so Manu enjoins that the hermit is to be *vijitendriyo dhardīayo vriksha-mūla-niketanah*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees:' vi., 26. It seems to have been a constant practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

<sup>3</sup> 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Vishayah* = *pradeśah*: Schol., Chézy. The Mackenzie MS. has *katham* for *na*.

तापसी । जह भद्रमुखो भणादि । अक्करामम्वन्धेण दमस्स जणणी  
तापसी । यथा भद्रमुखो भणति । असुरःसम्बन्धेन अस्य जननी  
एत्य देवगुरुणो तथोवणे पसूदा ।

अच देवगुरोस् तपोवने प्रसूता ।

राजा ॥ अपवार्य ॥ हन्त द्वितीयम् इदम् आशाजननं ॥ प्रकाशं ॥  
अथ सा तच्चभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । को तस्मा धर्मदारपरिष्ठाडणो णाम सङ्कीर्तिवुं चिन्ति-  
तापसी । कस् तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्त-  
स्मादि ।

यिष्यति ।

राजा ॥ स्मृतं ॥ इयं खलु कथा माम् एव लचीकरोति । यदि  
तावद् अस्य शिशोर् मातरं नामतः पृच्छेयं ॥ विचिन्थ ॥ अथवा ।  
अन्यायः परदारपृच्छाव्यापारः ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सव्वदमण । सउन्दलावणं पेक्ख ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सर्वदमन । शकुन्तलावणं प्रेचस्स ।

बालः ॥ सदृष्टिचेपं ॥ कच्चिं वा मे अम्मा ।

बालः ॥ सदृष्टिचेपं ॥ कुच वा मे अम्मा ।

उभे । णामसारिखेण वसिद्धो माउवण्णो ।

उभे । नामसादृशेण वसिद्धो मादवत्सलः ।

<sup>1</sup> 'In consequence of her relationship to a nymph.' *Devaguro* = *Kāśyapasya*.

<sup>2</sup> So reads the Mackenzie MS. The others *tarhy andryah para-dāra-ryavahārah*.

<sup>3</sup> *Śakunta* = *pakshin*, 'a bird.' By joining it with *lāvanyam*, the hermites unconsciously pronounces *Śakuntalā*. *Śakuntarya pakshino lāvanyam*. *Śakunta-lāvanyam śleshena Śakuntalā-śabdah uktah*: Schol. Chézy.

<sup>4</sup> For *ambā* (the reading of the Mackenzie MS., supported by K.) some have *ajjā* for Sanskrit *ajjukā*, and again, subsequently, *ajjū* for *ajjukā*, where *Kāṭavema* has *ajjā* for *āryakā* or *āryā*. I have everywhere followed *Kāṭa-*



द्वितीया । वच्छ । इमस्मिन्निति आभोरश्चस्मिन्निति रश्मन्तणं देवदत्ति  
 द्वितीया । वच्छ । अस्मिन्निति कामयूरकस्य रश्मन्तं पश्येति  
 भणितोऽसि ।  
 भणितोऽसि ।

राजा ॥ आत्मगतं ॥ किं वा शकुन्तलेत्यस्य मातुर् आख्या । सन्ति  
 पुनर् नामधेयसादृश्यानि । अपि नाम मृगदृष्टिष्वेव नाममात्रप्रस्ता-  
 वो मे विषादाय कल्पते ।

बालः । अज्जए । रोअदि मे एसो भद्मोरओ ॥ इति क्रीडन-  
 बालः । आर्यके । रोचते मे एष भद्रमयूरकः ॥ इति क्रीडन-  
 कम् आदत्ते ॥  
 कम् आदत्ते ॥

प्रथमा ॥ विलोक्य । सोदेगं ॥ अहो । रक्षाकरण्डं मे मणि-  
 प्रथमा ॥ विलोक्य । सोदेगं ॥ अहो । रक्षाकरण्डं कम् अस्मिन्निति  
 वन्धे ण दोषदि ।  
 वन्धे न दृश्यते ।

vema in rejecting *ajjukā*, as, according to Amara [I., 1, 7, 11] and Sāhit-  
 darp. [p. 179 at end], this word, in theatrical language, is applied only to  
 a *veśyā* or harlot.

<sup>1</sup> 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is  
 destined to (cause) me bitter-disappointment.' *Mriga-trishṇikā*: see p. 250,  
 note 1 at end. *Nāma-mātra-prastāvo* may mean 'the occasion of a mere  
 name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.'  
*Kalpate*, 'is sufficient,' or simply 'becomes a cause of:' compare p. 191, l. 5,  
 p. 260, l. 12.

<sup>2</sup> A peacock, whether living or in the form of a toy, seems to have been a  
 favourite play-thing. So the boy in the fifth Act of the *Vikramorvaśī*: *yah*  
*supṭarān madante tam me jāta-kalpam prashaya śikhinam*. For drye the  
 Bengālī have *antike*. *Antikā* = *bhagintī jyeshtā* = *dhatrī*: Ś.

<sup>3</sup> 'The amulet,' 'the talisman,' lit., the guardian casket, the magical  
 casket. One sense, however, of *karandaka* is 'a kind of plant,' or 'herb:'

राजा । अलम् अलम् आवेगेन । नन्विदम् अस्य सिंहशावविम-  
दात्परिभ्रष्टं ॥ इत्यादातुम् दृच्छति ॥

उभे । मा खु मा खु । एदं अविलम्बिअ कसं गहिदं णेण ॥

उभे । मा खलु मा खलु । एतद् अविलम्ब्य कथं गृहीतम् अनेन ॥  
इति विस्मयाद् उरोनिहितहस्ते परस्परम् अवलोकयतः ॥

राजा । किमर्थं प्रतिषिद्धाः स्मः ।

प्रथमा । मुणादु महाराओ । एमा अवराजिदा णाम ओषधी

प्रथमा । शृणोतु महाराजः । एषा अपराजिता नाम औषधिर्  
रमस्स जादकम्ममए भववदा मारीएण दिणा । एदं किल मादा-  
अस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल माता-  
पिदरो चप्पाणं च घञ्चिअ अपरो भूमिपडिदं ण मेण्हादि ।

पितराव् आत्मानं च वर्जयित्वा अपरो भूमिपतितां न गृह्णाति ।

राजा । अथ गृह्णाति ।

प्रथमा । तवो तं मण्यो भविअ दंभद ।

प्रथमा । ततस्त्वं सर्पो भूत्वा दशति ।

राजा । भवतीभ्यां कदाचिद् अस्याः प्रत्यचीकृता विक्रिया ।

Compare the next note. It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karaṇḍaka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. Kāṭavema explains it by *rakshā-ghuṭikā* [? *guṭikā*], 'a magical ball.' Some of the Bengālī have *rakshā-kāṇḍo*; Sanskara and Chandra-ś., *rakshā-gaṇḍo* and *rakshā-gaṇḍako*.

<sup>1</sup> 'This herb, called *aparājita* [unconquered, invincible], was given by his reverence Kāśyapa to this child, on the occasion of the natal (ceremony).' As to the name *aparājita*, compare p. 266, note 2. The *jāta-karma* is the fourth of the twelve Sanskāras, or purificatory rites, described in Manu [ii., 27, etc.], and the first after the child's birth : compare p. 258, note 2, p. 198, note 3. It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

<sup>2</sup> *Atha* must here be equivalent to *yadi tu*, 'supposing now.'

उभे । अणेअमो ।

उभे । अनेकशः ।

राजा ॥ सहर्षं । आत्मगतं ॥ कथम् इव सम्पूर्णमपि मे मनोरथं  
नाभिनन्दामि ॥ इति बालं परिख्यजते ॥

द्वितीया । सुव्वदे । एहि । इमं वृत्तान्तं णिअमव्वाबुडाए सउन्द-  
द्वितीया । सुव्वते । एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्त-  
लाए निवेदेन् ॥ इति निष्क्रान्ते ॥

लायै निवेदयावः ॥ इति निष्क्रान्ते ॥

बालः । मुच्च मं । जाव अम्वाए सअमं गमिस्सुं ।

बालः । मुच्च मां । यावद् अम्वायाः सकाशं गमिष्यामि ।

राजा । पुत्रक । मया सहैव मातरम् अभिनन्दिष्यसि ।

बालः । ममक्खु तादो दुस्सन्दो । ए तुमं ।

बालः । मम खलु तातो दुय्यन्तः । न त्वं ।

राजा ॥ सस्मितं ॥ एष विवाद एव प्रत्याचरयति ।

॥ ततः प्रविशत्येकवेणीधरा शकुन्तला ॥

शकुन्तला । विआरकालेवि पकिदित्तं मव्वदमणस्स ओमहिं  
शकुन्तला । विकारकाले ऽपि प्रकृतिस्थां सर्व्वदमनस्य औषधिं  
सुणिअ ण मे आमा आमि अत्तणो भाअहेएस्सु । अहवा जह मा-  
अुवा न मे आशा आसीद् आत्मनो भांगधेयेषु । अथवा यथा सा-

<sup>1</sup> 'Even this contradiction convinces me.' *Pratydyayati*, 'causes me to believe,' 'me inducit ad credendum:' compare page 215, line 13.

<sup>2</sup> Compare Megh., verse 90 [*adrayanti eka-veṇiṃ kareṇa*], and verse 98 [*abalā-veṇi-mokṣhotsukāni*]. The Hindū women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

<sup>3</sup> 'Even at the time of metamorphose,' i.e., even on an occasion when it ought to have changed its form. As to *prakṛiti*, 'the natural form or state,' as opposed to *vikāra*, compare p. 72, line 2. *Aushadhi*: see p. 296, note 1.

<sup>4</sup> 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

णुमदीए आचक्खिदं । तह सम्भावीअदि एदं ।

नुमत्या आचंष्टं । तथा सम्भाव्यते एतत् ।

राजा ॥ शकुन्तलां विलोक्य ॥ अये । सेयम् अचभवती शकुन्तला ।

यैषा

वसने परिधूमरे वमाना

नियमलाममुखी धृतैकवेणिः ।

अतिनिष्करुणस्य शुद्धश्रीला

मम दीर्घं विरहव्रतं विभर्ति ॥ १८५ ॥

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ एकसु अञ्जउत्तो

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ न खलु आर्यपुत्र

<sup>1</sup> Compare page 262, lines 10 and 12.

<sup>2</sup> 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. du. neut. : see p. 158, note 1, and compare *vāsasi* in *Mṛichchhakatī*, Act 4. It seems that men's clothes, as well as women's, consisted of two pieces: compare in Bhaṭṭi, iii., 20, *manorame vāstre*, which, in one commentary, is rendered by *manoramam vastra-ducayam*, and, in the other, by *cheto-hṛīṇī vāstre*. *Pari-dhūsare*: as the preposition *ā* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as *περί* and *σύν* in Greek, and *per* and *con* in Latin. *Pari* is even more intensitive than *sam*: thus, *samāpti*, 'completion,' *pari-samāpti*, 'entire completion;' *sampūrṇa*, 'very full,' *pari-pūrṇa*, 'completely filled;' *san-śuṣka*, 'dried up,' *pari-śuṣka*, 'quite dried up;' *āpāṇḍu*, 'palish,' *pari-pāṇḍu*, 'very pale;' *pari-śrāṇṭa*, 'completely wearied, etc., etc. *Dhṛitaika-venī*: see p. 297, note 2. Śāṅkara and Chandra-śekhara quote the following from Bharata: *amalāśewaradhāraṇam* [? *amālā aradhāraṇam*: Ś.] *alakāṇḍm cha kalpanam anulepana-sanskāram na kuryāt pathikāṅganā* ['a woman whose husband is absent on a journey:' compare p. 230, note 1]; *pāṇḍu-chaṭyā kṛiṣa-tanur teni-guta-śīrorukā lambālākā dīna-reśā vibhūṣana-rivarjitā*.

विश्र । तदो को एसो दाणिं किदरकखामङ्गलं दारअं मे गत्तसं-  
दव । ततः क एष इदानीं छतरखामङ्गलं दारकं मे गात्तसं-  
मग्गेण दूसेदि ।

सर्गेण दूषयति ।

बालः ॥ मातरम् उपेत्य ॥ अम्ब । को एसो पुरिमो मं पुत्तेत्ति

बालः ॥ मातरम् उपेत्य ॥ अम्ब । क एष पुरुषो मां पुत्तेति

आलिङ्गति ।

आलिङ्गति ।

राजा । प्रिये । कौर्यमपि मे त्वयि प्रयुक्तम् अनुकूलपरिणामं संवृ-  
त्तं । यद् अहम् इदानीं त्वया प्रत्यभिज्ञातम् आत्मानं पश्यामि ।

शकुन्तला ॥ आत्मगतं ॥ हिअअ । समस्सम समस्सम । परि-

शकुन्तला ॥ आत्मगतं ॥ इदय । समान्मसिहि समान्मसिहि । परि-

चत्तमत्तरेण अणुअग्गिदन्दि देव्वेण । अज्जउत्तोक्खु एसो ।

त्यक्तमत्सरेण अनुकम्पितास्मि दैवेन । आर्यपुत्रः खलु एषः ।

राजा । प्रिये ।

स्मृतिभिन्नमोहतमसो दिव्या प्रमुखे स्वितासि मे समुखि ।

उपरागान्ते शशिनः समुपगता रोहिणी योगं ॥ १८६ ॥

<sup>1</sup> 'Furnished with a lucky talisman,' 'protected by an auspicious amulet.'  
As to *drya-putra* in the preceding line, see p. 196, note 3.

<sup>2</sup> The feminine *ambā* makes its vocative *ambā*, by special rule.

<sup>3</sup> 'By-the-kindness-of-fortune, O lovely-faced-one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohini has been (again) brought to an union with the moon.' *Dishtyā* is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakspeare's 'Now fair befall thee!' I have preferred to regard it here as an adverbial instrum. case, 'by the kindness of destiny,' 'fortunately,' 'happily.' *Uparāga*: the following is the Hindū

Verse 186. *Āṇvā* or *Gāthā*. See Verse 2.

— — — | — — — | — — — | — — — | — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — || — — — | — — — | — — — | — — — | — — — | — — — ||

शकुन्तला । जेदु जेदु अज्जउत्तो ॥ इत्यर्द्धोक्ते वाष्पकण्ठी वि-  
शकुन्तला । जयतु जयतु आर्यपुत्रः ॥ इत्यर्द्धोक्ते वाष्पकण्ठी वि-

रमति ॥

रमति ॥

राजा । सुन्दरि ।

वाचेण प्रतिषिद्धे ऽपि जयशब्दे जितं मया ।

यत्ते दृष्टम् असंस्कारं पाटलोष्ठपुटं मुखं ॥ १८७ ॥

बालः । अम्ब । को एमो ।

बालः । अम्ब । क एषः ।

notion of eclipses :—A certain demon, which had the tail of a dragon, was decapitated by Vishnu at the churning of the ocean ; but, as he had previously tasted of the amrit or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Rāhu and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohini* : as to the love of the moon for Rohini, the fourth lunar constellation, see p. 113, note 2.

<sup>1</sup> Lit., 'Having tears in her throat,' i.e., 'having her voice choked with tears.' *Vāshpa* is not the tear itself, but the lachrymal moisture [see p. 169, note 2 in middle] which may find its way into the throat and impede the utterance.

<sup>2</sup> 'Though the (utterance-of) the word 'victory' be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface [skin] -of-its-lips-pale-red, has been seen (by me).' *Jaya-śabda*, the word 'Victory!' i.e., *jayatu* or *vijayī-bhara* was the regular form of saluting kings: compare p. 65, note 2. *Asanskāram*, so reads the Taylor MS.; the others have *asanskāra*, which violates the usual cæsura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *pāṭaloṣṭha*, and it is a question whether *sanskāra* can ever mean 'paint.' Some of the Bengālī, and

Verse 187. ŚLOKA OF ANUSHTUP. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 161, 173, 177, 178, 179.

शकुन्तला । वच्छ । दे भाग्यहेत्वाद् पुच्छेहि ।

शकुन्तला । वत्स । ते भागधेयानि पृच्छ ।

राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य ॥

सुतन् हृदयात् प्रत्यादेशव्यलीकम् अपैतु ते

किमपि मनसः सस्योहो मे तदा बलवान् अभूत् ।

प्रबलतममाम् एवमप्रायाः शुभेषु हि वृत्तयः

स्रजमपि शिरस्त्र्यम्बः लिप्तां धुनोत्यदिशङ्कया ॥ १८८ ॥

शकुन्तला । उद्वेदु अञ्जउत्तो । णूणं मे सुअरिअण्णडिवन्धं

शकुन्तला । उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं  
पुराकिदं तेसु दिअहेसु परिणाममुहं आसि । जेण साणुक्कोसोवि  
पुराकृतं तेषु दिवसेषु परिणाममुखम् आसीत् । येन सानुक्कोशो ऽपि

amongst them the old MS. [Bodleian, 233], supported by Śankara and Chandra-śekhara, read *asanakūṛḍ lōḍḍakam idam mukham*, 'this countenance, having its curls hanging loosely from want of dressing.' *Oshṭha-puṭa*, 'the covering of the lip;' so *akshi-puṭa*, 'the skin covering the eye,' 'the eye-lid.' The student is reminded that in a compound, *oshṭha* optionally causes the elision of a preceding *a*. The Mackenzie MS. has *pūṭaloshṭham mukham priye*.

<sup>1</sup> Śankara quotes the following from Bharata: *Kākubhiḥ pranipātaiḥ cha bhāgya-nindādibhiḥ tathā, evam kṛite cha narīndm puruṣo 'ti-priyo bhavet*.

<sup>2</sup> 'O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy (auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake.' *Yyalikam* = *apriyam*, K. = *vipriyam*, Ch. *Apaitu*: some of the Bengālī MSS. have *upaitu*, which is unintelligible. *Kimapi*, i.e., *anirvachaniya-rūpam yathā nyāt*, 'in a manner not to be explained:' Ś. *Tadā* = *pratyāśeṣa-kāle*, 'at the time of repudiation.' *Prabala-tamasām, prabalam ajñānam yesham te tathoktāḥ*: K. According to the Hindū philosophy there were three qualities or properties incident to the state of humanity, viz.: 1. *Sattva*, 'excellence' or

अज्जउत्तो मद विरसो मंवुत्तो ॥ राजोत्तिष्ठति ॥ अहं कहं अज्ज-  
आर्यपुत्तो मयि विरसः मंवुत्तः ॥ राजोत्तिष्ठति ॥ अथ कथम् आर्य-  
उत्तेण सुमरिदो दुक्खभाई अश्रं जणो ।

पुत्रेण स्यतो दुःखभागी अयं जनः ।

राजा । उद्धृतविषादं शल्यः कथयिष्यामि ।

मोहान्मया संतनु पूर्वम् उपेक्षितस्ते

यो वाचविन्दुर अधरं परिबाधमानः ।

तं तावद् आकुटिलपक्षविलग्नम् अथ

वाचं प्रमृज्य विगतानुशयो भवेयं ॥ १८६ ॥

॥ इति यथोक्तम् अनुतिष्ठति ॥

'goodness' [quiescence], whence proceed truth, knowledge, purity, etc. 2. *Rajas*, 'passion,' or 'foulness' [activity], which produces lust, pride, falsehood, etc., and is the cause of pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, etc. *Śubheshu* = *sat-karmasu*, 'in auspicious matters:' *Ś. Vṛttayah* = *vyavahārāḥ*: *Ś. Dhunoti* = *nirasyati*: K. *Srajam*: see p. 272, note 2.

<sup>1</sup> 'Assuredly my (evil deeds), committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' *Purā-kṛitam*, i.e., *janmāntara-karma*, *Ś.*: see p. 185, note 3 at end. *Parināma-mukham* [*pariṇatābhimukham*: K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Parināma* is 'the last stage of anything,' 'the stage of ripeness or maturity,' 'the final result:' *mukha* like *unmukha* [lit., 'looking towards'] has here the sense of 'tending towards,' 'being about,' 'being on the point.'

<sup>2</sup> Compare p. 272, l. 8; and *uddharen no hṛidaya-śalyam* in *Vikram.*, Act 1.

<sup>3</sup> 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Pūrram*, i.e., *pratyādeśa-*

Verse 189. *VASANTA-TILAKĀ* (variety of *ŚAKKARĪ*). See Verses 8, 27, 31, 43, 46, 61, 71, 80, 82, 83, 91, 93, 94, 95, 100, 101, 105, 108, 123, 124, 141, 148, 152, 157, 168, 170, 181.



शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ अञ्जउत्त । एदं तं अङ्गुलीअञ्च ।

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ आर्यपुच । एतत्तद् अङ्गुलीयकं ।

राजा । अस्माद् अङ्गुलीयोपलम्भात् खलु स्थितिर् उपलम्भा ।

शकुन्तला । विषमं किदं णेण । जं तदा अञ्जउत्तस्स पञ्चाअण-

शकुन्तला । विषमं कृतम् अनेन । यत्तद् आर्यपुचस्स प्रत्यायन-

काले दुप्पहं आसि ।

काले दुर्लभम् आसीत् ।

राजा । तेन श्रुतुसमवायचिह्नं प्रतिपद्यतां लता कुंसुमं ।

शकुन्तला । ण मे विस्समामि । अञ्जउत्तो एव्व णं धारेदु ।

शकुन्तला । न अस्मै विस्वमामि । आर्यपुच एव एनद् धारयत् ।

॥ ततः प्रविशति मातलिः ॥

मातलिः । दिव्वा । धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान्  
वर्धते ।

राजा । अभूत्सम्पादितस्त्रादुफलो मे मनोरथः । मातले । न

*velāyām. Paribādhamāna = pīdayan : Ś. Ākūṭila : compare ātāmra, p. 228, l. 5, and p. 298, note 2. Vigatānuśayo = apagata-pāśchāt-tāpo. For vāshpam in the fourth line, some of the Bengālī have kante, unsupported by any of the Devanāgarī MSS. The repetition of vāshpa seems at first unnecessary, but not if it be borne in mind that vāshpa is, appropriately, the moisture in the eye, and vāshpa-vindu, the tear-drop when it has left the eye: see p. 169, note 2 in middle.*

<sup>1</sup> A noun formed from the causal verb explained in p. 297, note 1.

<sup>2</sup> 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable union with the (spring) season,' i.e., 'Receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring.' *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition: compare p. 81, l. 2, p. 83, l. 2, and p. 85, l. 1. *Ritu*: see p. 228, note 1 at end. *Samavāya*, 'inseparable or intimate connexion.' The Bengālī MSS. have *ritu-samāgamānsi*, and Śāṅkara *ritu-saṅgama-sūchakam*.

<sup>3</sup> *Dishṭyā*, see p. 299, note 3. As to *putra-mukha*, etc., see p. 222, note 2.

खलु विदितो ऽयम् आखण्डलेन वृत्तान्तः स्यात् ।

मातलिः ॥ सस्मितं ॥ किम् ईश्वराणां परोक्षं । एतायुमान् । भगवान् मारीचस्ते दर्शनं वितरति ।

राजा । शकुन्तले । अवलम्ब्यतां पृचः । त्वां पुरस्कृत्य भगवन्तं द्रष्टुम् इच्छामि ।

शकुन्तला । हिरिआमि अज्जउत्तेण सह गुरुममीवं गन्तुं ।

शकुन्तला । जिह्मेमि आर्य्यपुत्रेण सह गुरुममीपं गन्तुं ।

राजा । अथाचरितव्यम् अभ्युदयकालेषु । एहोहि ।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविशत्यदित्या सार्द्धम् आसनस्थो मारीचः ॥

मारीचः ॥ राजानम् अवलोक्य ॥ दाक्षायणि ।

पुत्रस्य ते रणशिरस्ययम् अग्रयायी

दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिवर्तितकर्म जातं

तत्कोटिमत्कुलिशम् आभरणं मंघोनः ॥ १८० ॥

<sup>1</sup> *Ākhaṇḍala* is one of a class of epithets [such as *puran-dara*, *bala-bhit*, *giri-bhid*, etc.] applied to Indra, as breaking cities, mountains, etc., into fragments with his thunderbolt: see p. 86, note 1.

<sup>2</sup> 'Allows thee a sight (of him),' i.e., 'Graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

<sup>3</sup> 'But on joyful [festive] occasions the (usual) practise must be observed.' The Mackenzie MS. has *gantaryam* for *deharitaryam*.

<sup>4</sup> 'O Dākshāyini [i.e., Aditi: see p. 284, note 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called 'Dushyanta,' the lord [protector] of the earth, through whose bow that edged thunderbolt of Indra, having rested from its work, has become (a mere) ornament.' *Rana-śirasi*: compare p. 268, line 8, and p. 87, note 1. *Koṭimat* = *adgram* = *tikṣṇam*. *Kulīśam* = *vajram*. *Maghavan*, 'Indra,' may change *va* to *u* before the accus. pl. and other vowel terminations.

Verse 190. *VASANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 71, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

अदितिः । सम्भावणीआणुभावा मे आकिदी ।

अदितिः । सम्भावनीयानुभावा अस्व आहतिः ।

मातलिः । आयुधन् । एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां  
पितराव् आयुधन्तम् अवलोकयतः । ताव् उपसर्प ।

राजा । मातले । एतौ

प्राङ्गर् द्वादशधास्थितस्य मुनयो यत्तेजसः कारणं

भर्तारं भुवनत्रयस्य सुषुवे यद् यज्ञभागेश्वरं ।

यस्मिन् आत्मभुवः परोऽपि पुरुषश्चक्रे भवायास्यदं

द्वन्द्वं दक्षमरीचिसम्भवम् । ददं तत् स्रष्टुर् एकांतरं ॥ १८१ ॥

<sup>1</sup> 'His dignity may be inferred from his form,' *lit.*, 'his form has its dignity inferrible.'

<sup>2</sup> 'With an eye that betrays [betokens] affection for (thee as for) a son,' *Pisuna*: compare p. 278, lino 5.

<sup>3</sup> 'This is that pair [Aditi and Kaśyapa], the offspring of Dakṣha and Marīchi, one remove from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (Gods who are the) sharers of (every) sacrifice, (and) in which (pair) Nārāyaṇa (or Viṣṇu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.' *Dvādaśādhā*: there are twelve Ādityas or forms of the sun, which represent him in the several months, or, as some say, attend upon his car: see p. 280, note 1. They are the children of Aditi and Kaśyapa, and the gods Viṣṇu and Indra are reckoned among them. The other ten, according to the Viṣṇu-purāṇa [p. 234], are Dhātṛi, Aryamat, Mitra, Varuṇa, Vivasvat, Pūshan, Parjanya, Anṣu, Bhaga, and Tvashtṛi; but the names of the Ādityas vary in the other Purāṇas. *Tejasah*, i.e., *sūryātmakasya*, 'consisting of the sun: ' K. : = *sūryasya*: Ś. : = *ādityasya*: Schol. Chézy. *Bhuvana-trayasya*, i.e., *swarga-martya-pātālaya*: Ś. [see p. 314, note 3]. *Yajna-bhāgēśwaram* may simply mean 'the lord of a share of (every) sacrifice; ' it seems, however,

Verse 191. ŚĀNDILA-VIKRĀNTA (variety of ATIDHṚITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175, 176.

मातलिः । अथ किं

राजा ॥ प्रणिपत्य ॥ उभाभ्यामपि वामवानुयोज्यो दुष्यन्तः प्रण-  
मति ।

मारीचः । वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः । वच्छ । अप्यद्विरहो होहि ।

अदितिः । वत्स । अप्रतिरथो भव ।

likely that *yajna-bhūga* is here synonymous with *kratu-bhuj*, 'a god,' though *yajna-bhūj* would be the more usual form. *Ātma-bhuvah* [abl. case from *ātma-bhū*] = *ucayambhuvah* = *brahmanah*: K., Ch. *Paro* = *śreṣṭho*. *Puruṣa* = *Vishṇu*: K.: = *Nārāyaṇa*: Ś., Ch. *Bhavadya* = *janmane*: K. = *avatāra*: Ś. *Āpadam* = *pratishṭhām* = *sthitim*: K, Ś. *Upendrāvatārasya kāranam uktam bhavati*: K. *Dvandvam* = *mithunam* = *stri-punsayor yugalam*. *Sraśṭur* = *Brahmanah*: K., Ś. *Ekāntaram* = *ekāntaritam*: Ś. *Ekah puruṣah antaram vyavadhānam yasya tat tathoktam*. *Brahmaṇo Marīchih, Maricheh Kaśyapah, Brahmaṇo Dakṣah, Dakṣād Aditir iti ekāntaram*: K. *Ekah puruṣo antaram antardhānam yasya tad dvandvam*: Chézy. As Kaśyapa and Aditi were the grandchildren of Brahmā, they were only removed from him by Marīchi and Dakṣa, their parents and his children: see p. 280, note 1. Vishṇu, as *Nārāyaṇa*, or the supreme spirit, [*puruṣa*] moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmā sprang. As Vishṇu, or the Preserver, he became incarnate in various forms, and chose Kaśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the *Avatāra* in which he was called 'Upendra,' (or *Indrānuja, Indrāvaraja*) 'Indra's younger brother' [according to some identified with *Kṛishṇa*], and in his *Vāmana*, or Dwarf-*Avatāra*: see p. 276, note 1. *Puruṣa* is properly 'that which sleeps or abides in the body' [*puri śete*]. The worshippers of Vishṇu identify him with *Nārāyaṇa* and with Brahma, and name him *Mahā-puruṣa*, *Purushottama*, i.e., 'the supreme spirit,' thus exalting him above Brahmā, the Creator. Kālidāsa seems by this verse to include himself among the *Vaiṣṇavas*.

<sup>1</sup> *Ubhābhyām* [dat. dual.], i.e., *Aditi-Marīchābhyām*: Ś. *Vāsavadānyujyo* = *Indrājñā-kārti*, 'Indra's servant': Ś. The Bengālī MSS. have *vāsava-nijujyo*: compare p. 273, line 4.

<sup>2</sup> 'An invincible hero:' see p. 177, line 8, note 2 in middle.

शकुन्तला । दारश्चसहिदा वा पादवन्दनं करोमि ।

शकुन्तला । दारकसहिता वा पादवन्दनं करोमि ।

मारीचः । वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।

आशोर् अन्त्या न ते योग्या पौलोम्या सदृशी भव ॥ १८२ ॥

अदितिः । जादे । भक्तुणो बज्रमदा होहि । अवस्थं दीहाज

अदितिः । जाते । भर्तुर् बज्रमता भव । अवस्थं दीर्घायुर्

वच्छओ उहश्चकुलणन्दणो होदु । उवविसह ।

वत्स उभयकुलनन्दनो भवतु । उपविशत ।

॥ सर्वे प्रजापतिम् अभित उपविशन्ति ॥

मारीचः ॥ एकेकं निर्दिशन् ॥

दिष्ट्वा शकुन्तला साध्वी सदपत्यम् इदं भवान् ।

अद्धा वित्तं विधिश्चेति चित्तयं तत्समागतं ॥ १८३ ॥

<sup>1</sup> '(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee: mayst thou be like Paulomi!': see p. 272, note 2 at end. As to *Ākhandala*, see p. 304, note 1.

<sup>2</sup> As to the title *Prajāpati*, see p. 280, note 1.

<sup>3</sup> 'All hail! the virtuous Śakuntalā, (her) noble offspring, your highness (Dushyanta)! Piety [faith], Fortune [wealth], Action: this trio is here combined.' *Dishtyā*: see p. 299, note 3. *Sad*, i.e., *ubhaya-kula-guna-sampannam*. *Śraddhā*, being feminine, of course represents Śakuntalā; *Vittam*, being neuter, her offspring [*apatyam*], viz., Sarva-damana or Bharata; and *Vidhi*, being masculine, Dushyanta. *Vidhi*, according to Chandra-śekhara, is *veda-bodhitācharanam*, 'putting in practice the precepts of the Vedas'; it may, perhaps, imply power as exhibited in action. A parallel passage occurs in *Raghu*, ii., 16: *Babhau vā tena śraddheva śakshdd vidhinopapannd*, which Stenzler renders 'She appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

Verse 192. ŚLOKA OF ANURŪPĪ. See Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179, 187.

Verse 193. ŚLOKA OF ANURŪPĪ. See preceding verse.

राजा । भगवन् । प्राग् अभिप्रेतसिद्धिः । पश्चाद् दर्शनं । अतो  
ऽपूर्वं खलु वो ऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं

घनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोर् अयं क्रमस्

तव प्रसादस्य पुरस्त् मन्मदः ॥ १८४ ॥

मातलिः । एवं विधातारः प्रसोदन्ति ।

राजा । भगवन् । इमाम् आज्ञाकरीं वो गान्धर्वेण विवाहविधि-

<sup>1</sup> 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' Śaṅkara gives the following interpretation: *Śakuntalā-prāpakam bhavad-darśanam bhaviṣyati iti evam mamābhipretam āsti, tārat prabhārdt darśana-pūrvam nirvyūḍham. Tathā cha naimittikānantaram nimittotpattir iti anugrahasyāpūrvatvam iti bhārah*: 'My desire was that the sight of thee might lead to my recovery of Śakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apūrvah*.

<sup>2</sup> 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'that which is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras* = *prathamatas*: Ś. *Sampadah* [nom. pl.] = *abhishta-siddhih*: Ś. It is clearly meant to be synonymous with *abhipreta-siddhih* in the previous clause.

<sup>3</sup> 'Thus (it is that) the creators of-all-beings perform favours.' *Vidhātṛi* must here be equivalent to *Prajāpati*: see p. 280, note 1.

<sup>4</sup> See page 127, note 4, and page 131, line 4.

Verse 194. VANSĀSTHAVILA (variety of JAGATĪ.) See Verses 18, 22, 23, 67, 81, 111, 117, 119, 115, 150, 161, 174, 180.

नोपयम्य कस्यचित्कालस्य बन्धुभिर् आनीतां स्मृतिशैथिल्यात् प्रत्या-  
दिशन् अपराद्धो ऽस्मि तच्चभवतो युष्मत्सगोचस्य कण्टस्य । पथाद्  
अङ्गुलीयकदर्शनाद् ऊढपूर्वां तदुदितरम् अवगतो ऽहं । तच्चित्रम्  
इव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे

तस्मिन् अतिक्रामति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिस्

तथाविधो मे मनसो विकारः ॥ १८५ ॥

मारीचः । वत्स । अलम् आत्मापराधशङ्कया । सस्मोहो ऽपि  
त्वय्यनुपपन्नः । श्रूयतां ।

राजा । अवहितो ऽस्मि

मारीचः । यदेवाप्सरस्तीर्यावतरणात् प्रत्यक्षवेक्षयां शकुन्तलाम्

<sup>1</sup> *Kānyachit kālasya*, i.e., *kāminīchit kāle*: Ch.

<sup>2</sup> Called Kāśyapa as being of the race of Kāśyapa: see p. 22, note 1.

<sup>3</sup> 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i.e., My mind has passed through similar transitions. Thus, as Kātavema observes, when Dushyanta first saw Śakuntalā, he repudiated her [see p. 199, l. 7, and p. 200, l. 9]; when she passed out of his presence, he began to relent and doubt [see the last verse of Act V., p. 215]; and, when he saw the ring, he was convinced she was his wife. *Neti*: see p. 140, note 2 in middle. *Samakṣa-rūpe*, i.e., *samakṣa-vidyamāna-rūpe*: Ch. *Paḍāni* = *pada-chihñāni*: Ch. *Vikārah* = *svarūpānyathā-bhāvah*: Ś. May not *sanīṣayah* govern both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

<sup>4</sup> The Mackenzie MS. and my own have *aparādha*; the others, *apachāra*.

<sup>5</sup> 'After [in consequence of] her descent to Apsaras-tīrtha:' see p. 271, note 1, and p. 215, l. 2. According to Śankara, *Apsaras-tīrtha* = *sachi-*

आदाय मेनका दाक्षायणीम् उपगता । तदेव ध्यानाद् अवगतो ऽस्मि ।  
दुर्वाससः शापाद् इयं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा  
नान्यथेति । स चायम् अङ्गुलीयकदर्शनावसानः ।

राजा ॥ सोच्छ्रासं ॥ एष वचनीयान्मुक्तो ऽस्मि ।

शकुन्तला ॥ स्वगतं ॥ दिदृश्व । अकारणपक्षादेशीण अज्जउत्तो ।

शकुन्तला ॥ स्वगतं ॥ दिष्ट्वा । अकारणप्रत्यादेशी न आर्यपुत्रः ।

ए ङ मत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए स हि सावो वि-  
न खलु शंभं आत्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो वि-  
रहसुण्हिअआए ण विदिदो । जदो महीहिं मन्दिट्टस्मि । भत्तुणो  
रहसून्यहदयया न विदितः । यतः सखीभ्यां सन्दिष्टास्मि । भर्तुर्  
अङ्गुलीअअं दंमददव्वत्ति ।

अङ्गुलीयकं दर्शयितव्यमिति ।

मारोचः । वत्से । चरितार्थासि । सहधर्मचारिणं प्रति न त्वया  
मन्युः कार्यः । पश्य ।

शापाद् असि प्रतिहता स्मतिरोधरूचे

भर्तार्यपेततमसि प्रभुता तवैव ।

*tirtha* : see p. 205, l. 2. Menakā was Śakuntalā's mother : see p. 43, l. 10.

<sup>1</sup> 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and that this same (curse) would terminate on the sight of the ring.' *Durvāsas* : see p. 137, note 2. *Tapasvini* = *anukampyd* : Ś. [compare p. 246, l. 4.] *Saha-dharma-chārini* = *pativrātā* : Ś.

<sup>2</sup> *Vachanyām*, i.e., *sādhucī-nirākarana-rūpāpavāddāt*. *Vachanyam* = *vāch-yam* : p. 198, line 6.

<sup>3</sup> The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam* for *śaptam*, supported by Śāṅkara. The Taylor has *sachcham* for *satyam*, supported by Kāṭavema and the Bengālī.

<sup>4</sup> Compare page 137, line 12, note 2.

<sup>5</sup> 'Thou hast gained thy object.' *Charitārthā* = *labdhārthā* = *kṛitārthā*. The Mackenzie has *viditārthā*.



ह्याद्या न मूर्कति मलोपहतप्रसादे

शुद्धे तु दर्पणतले सुलभावकाशा ॥ १८६ ॥

राजा । भगवन् । अत्र खलु मे वंशप्रतिष्ठा ॥ इति बालं हस्तेन  
गृह्णाति ॥

मारीचः । तथा भाविनम् एनं चक्रवर्तिनम् अवगच्छतु भवान् ।  
पश्य ।

रथेनानुत्थातस्त्रिमितगतिना तीर्णजलधिः

पुरा सप्तदीपां जयति वसुधाम् अप्रतिरयः ।

इच्छायं सत्त्वानां प्रसभदमनात् सर्वदमनः

पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ १८७ ॥

<sup>1</sup> 'Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].' *Smṛiti-rodha*, the Mackenzie has *smṛiti-dosha*. *Apeta-tamasi*: compare p. 301, note 2. *Prabhutā*: Kātavema refers to verso 73, p. 124. *Chhāyā* = *praticimbam*. *Murchhati* = *vyāpnoti*: K. = *aphurati*: Ś.: see p. 200, note 4. *Malopahata-prasāde* = *malāpagata-prasannatice*: Ś. = *mālinyena naśtā prasannatā*: K. *Sulabhāvakāśa* = *sukhena labhyah pravacāh gasyāh* = *prāpta-vasthitiḥ*: Ś. [compare p. 46, line 2.] Śankara observes that *darpaṇa-tale* answers to *bhartari*; *malopahata* to *smṛiti-rodha*; *chhāyā* to *prabhutā*; and, we may add, *buddhe* to *apeta-tamasi*.

<sup>2</sup> That is, *asyām Śakuntalāyām, kuloddhāraka-puṭrotpādakatvena*, 'in this Śakuntalā, because she has given birth to a son, the upholder of my family?' K.: compare p. 260, line 11, and p. 124, line 6.

<sup>3</sup> *Tena prakāreṇa kuloddhārakatvena bhaviṣhyantam*: K. *Chakravartinam* = *sārva-bhaumam*, 'a monarch of the whole earth': K.: see p. 15, lines 1 and 2, note 1.

<sup>4</sup> 'Previously (as) an-invincible-warrior, having crossed the ocean in a

Verse 136. *VARANTA-TILAKĀ* (variety of ŚAKKARĪ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 191, 199.

Verse 197. *ŚIKHARINĪ* (variety of *ATTASHUṬĪ*). See Verses, 9, 24, 44, 62, 112, 111.

राजा । भगवता कृतसंस्कारे सर्वम् अस्मिन् वयम् आशांश्च ।

अदितिः । भगवन् । इमा ए दुहितुमणोरहस्यमपीए कषीवि दाव

अदितिः । भगवन् । अस्या दुहितुमनोरथसम्यक्तेः कषोऽपि तावत्

chariot whose motion is not (made) unsteady by uneven-ground, he will subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' *Rathena*: see p. 8, line 1. *Anutkhāta*, etc. [*nimnonnata-pradēsaryābhāvād anutkhātam*: K.]: so reads the Mackenzie MS., supported by Kātavema; the others, *anudghāta*: compare p. 9, l. 4, note 3. *Stimīta* = *anishkampa*: K. = *Aprati-bandhārtha-durgamanena*: Ś. 'By this epithet it is indicated that the chariot would have the power of going in the air' [*tēna viśeṣaṇēna rathasya ākāśa-gāmitvām sūchitam*]: K. *Sapta-dwīpām*: according to the mythical geography of the Hindūs, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambudwīpa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, a kind of Mount Olympus, inhabited by the gods. About Jambu flowed the sea of salt-water [*lavaṇa*], which extends to the second Dwīpa, called Plakṣa, which is in its turn surrounded by a sea of sugar-cane-juice [*ikṣhu*]. And so with the five other Dwīpas, viz., Śālmali, Kuśa, Krauncha, Śāka, and Pushkara, which are severally surrounded by the seas of wine [*sura*], clarified butter [*sarpis*], curds [*dadhi*], milk [*dugdha*], and fresh-water [*jala*]: Vish.-pur., p. 166. *Aprati-ratha* = *atulya-ratha* = *mahāratha*: Ś: see p. 177, note 2 in middle. *Iha* = *asmin āśrame*: K. *sattvānām* = *prāṇinām* *sinhādīnām*: Ś. = *śarabha-sinhādīnām*: K. *Prasabha-damanāt* = *balātkāreṇa mardanāt*. The name Bharata is derived from the root *bhṛi* [fero] 'to support.' Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Śakuntalā, who so extended his empire that from him the whole of India was called Bharata-varsha or Bhārata-varsha; and whose descendants, the sons of Dhritarāshṭra and Pāṇḍu, by their quarrels, formed the subject of the great epic poem called Mahābhārata: see p. 14, note 2.

'We invoke all blessings on him for whom the prescribed-rites were performed by your holiness,' or 'we have high hopes and expectations of him,' etc. As to *kṛita-saṅskāre*, see p. 258, note 2; and p. 198, note 3.

सुदवित्यारो करीश्रुदु । दुहिदुवच्छला मेणश्रा इह एव मं परिच-  
श्रुतविस्तारः क्रियतां । दुहिद्वत्सला मेनका इह एव मां परिच-  
रन्ती चिह्नुद ।

रन्ती तिष्ठति ।

शकुन्तला ॥ आत्मगतं ॥ मणोरहोक्नु मे भणितो भगवदीए ।

शकुन्तला ॥ आत्मगतं ॥ मनोरथः खलु मे भणितो भगवत्या ।

मारीचः । तपःप्रभावात् प्रत्यक्षं सर्वम् एव तत्रभवतः ।

राजा । अतः खलु ममानतिकुद्धो मुनिः ।

मारीचः । तथाप्यसौ प्रियम् अस्माभिः प्रष्टव्यः । कः को ऽत्र भोः ।

शिष्यः ॥ प्रविश ॥ भगवन् । अयम् अस्मि ।

मारीचः । गालव । इदानीम् एव विहायसा गला मम वचनात्  
तत्रभवते कण्ठाय प्रियम् आवेदय । यथा पुत्रवती शकुन्तला तच्छाप-  
निवृत्तौ ल्यतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यद् आज्ञापयति भगवान् ॥ इति निष्क्रान्तः ॥

मारीचः । वत्स । त्वमपि स्थापत्यदारमहितः सख्युर् आखण्डसख्य  
रथम् आरुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा । यद् आज्ञापयति भगवान् ।

मारीचः । अपि च ।

<sup>1</sup> 'Let Kanwa also be made acquainted with all the circumstances,' etc. Sankara has *jñāta-vistarah*; the Bengālī MSS., *vijñātdārthah*.

<sup>2</sup> Here, and in the insertion of *me* in the next line, I have followed the Mackenzie MS. and my own, as I have never hesitated to do, when supported by Kāṭavema.

<sup>3</sup> 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' *Śishyānām madhye ka atra tiṣṭhati iti arthah*, 'Which among my pupils is in waiting here? such is the meaning of *kah*, etc.': Ś. Compare p. 69, l. 8; p. 263, l. 8.

<sup>4</sup> Here I have followed the Colebrooke MS. The others have *sāpatya-dāra-sahitah*; the Bengālī, *sāpatya-dārah*.

तव भवतु विडौजाः प्राज्यवृष्टिः प्रजासु

त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालं ।

युगशतपरिवर्तान् एवम् अन्योन्यहृत्पैर्

नयतम् उभयलोकानुग्रहं ह्यघनीयैः ॥ १८८ ॥

राजा । भगवन् । यथाशक्ति श्रेयसे यतिष्ये ।

मारीचः । वत्स । किं ते भूयः प्रियम् उपहरामि ।

राजा । अतः परमपि प्रियम् अस्ति । यद् इह भगवान् प्रियं कर्तुम् दृच्छति तर्हिदिम् अस्तु भरतवाक्यं ।

<sup>1</sup> 'May Indra be bountiful of (his) rain towards thy subjects. Do thou also, abundantly-dispensing [distributing, diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds: That is, You by sacrificing, and Indra by showers, confer benefits on the inhabitants of Swarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pátála: see p. 276, note 1. *Vidañjas* or *Vidojas* is one of the class of Indra's names, explained in p. 304, note 1. *Prājya-vrīṣṭih* = *prachura-varṣaṇāḥ*. *Vituta-yajñah* = *vistṛita-yajñah*: K. *Svargiṇah* = *devān*: K. *Prīṇaya alam* = *alam bhāraya*: K. = *atyarthena santoshaya*: Ś. *Yuga-śata-parivartān* = *yugānām śatāni tesāṃ parivartanāni*.

<sup>2</sup> Kāṭavema has *śreyasi* and interprets by *dharma*. Śāṅkara has the same and explains by *prāśasta-kṛitye*.

<sup>3</sup> 'Is there any favour still greater than this? As (however) on this occasion his holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).' *Atah param*, i.e., *adhikam*. *Ata prāśāntarthe kākur anusandheyā*: see p. 264, note 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly

Verse 198. MĀLINI or MĪNINI (variety of ATĪ-ŚAKKARĪ.) See Verses 10, 19, 20, 38, 55, 109, 110, 120, 171.

प्रवर्ततां प्रकृतिहिताय पार्थिवः

सरस्वती श्रुतिमहतां महीयतां ।

quoted by the Commentators. He seems to have superintended the exhibition of the drama called *Lakshmi- swayamvara* [composed by Saraswatī: see p. 27, note 3 at end] in Indra's heaven. See *Vikram.*, Act 3, and middle of Act 2, *Muninā Bharatena yah prayogo bharatishu ashṭa-rasāsrayo nibaddhah*, etc. It was not unusual to close the plays by quoting one of Bharata's verses: compare the conclusion of the *Ratnāvali*. The Scholiast supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

<sup>1</sup> 'Let the king exert himself for the welfare of his subjects. Let Saraswatī be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [Śiva] who-is-self-existent, (and) whose-Energy-is-every-where-diffused, put an end to my future birth [deliver my soul from passing into another state of being].' *Pravartatām = prayatatām. Saraswatī* [= *Bhārati*: K.] is the wife of the god Brahmā. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. *Saraswatī* signifies 'flowing,' and is also applied to a river. *Śruti-mahatām*, etc.: some have *śruti-mahatī mahiyasām*: K. *śruta-mahatām*. According to the latter, *śruta = śāstra*, *mahatām = śreṣṭhānām*. I see no reason why *mahatām* should not be the gen. c. plur. of the present part. regularly formed from *mah*, 'to honour.' *Śruti-mahatām* might then mean 'lovers of literature.' *Mahiyatām = pūjyatām*: K. *Nilā-lohitāḥ*, 'blue and red,' i.e., according to Kāṭavema, *vāma-bhāge nilāḥ, dakṣiṇa-bhāge lohitaḥ*, 'on the left side blue, on the right side red.' Śiva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterised by the quality *tamas* [see page 301, note 2] and named Rudra, Kāla, etc., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahmā purposed to create a son, a youth of purple complexion [blue and red, *nila lohita*] appeared, crying and running about [*ru, dru*, whence Rudra]:' *Vish.-Pur.*, p. 58. Some refer this name to the colour of his throat: see p. 257, note 2. *Parigata-śaktiḥ; prāptiḥ śaktiḥ Pārvatī yena sa tathoktaḥ*. Hence, *Śakti = Pārvatī*, Śiva's wife. The wives of the deities were supposed to personify their energy or active power. *Ātma-bhū*, although properly a name of

ममापि च चपयतु नीललोहितः

पुनर्भवं परिगतशक्तिर् आत्मभूः ॥ १८८ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ सप्तमो ऽङ्कः ॥

॥ समाप्तम्-इदम् अभिज्ञानशकुन्तलं नाम नाटकं ॥

॥ शुभं भूयात् ॥

Brahmā, is applied equally to Vishnu and Śiva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine soul was the *summum bonum* of the Hindú philosophy: compare p. 184, note 4 at end. Kālidāsa indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Śiva, who had a large temple in Ujjayinī, the city of King Vikramāditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. RUCHIRĀ or PRABHĀVATĪ (variety of Ati-Jagatī) containing thirteen syllables to the half-line, each half-line being alike.

— — — | — — — — | — — — — ॥

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